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## GSCA Coverage, Cont'd

We continue our coverage of the annual conference of the Giant Screen Cinema Association, held in Indianapolis in September.

### Lessons Learned: '08 Symposium

Emlyn Koster, president and CEO of the **Liberty Science Center**, chaired this session, which reported on the outcomes of the symposium held at his facility in New Jersey just before the GSCA's 2008 conference, entitled "Connecting Society with Science: The Greater Potential of Giant Screen Experiences." He showed a list of the nine giant-screen films that had won the GSTA and GSCA's awards for Best Films for Lifelong Learning, and asked representatives of the last two, *Sea Monsters: A Prehistoric Adventure* (2008) and *Van Gogh: Brush With Genius* (2009), to recall "teachable moments" from their films that they were particularly proud of.

National Geographic's Lisa Truitt mentioned the montage in *Sea Monsters* that shows the passage of 80 million years of

(see *GSCA* on page 6)

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## Imax, Cinemark Suing Each Other Over XD

**C**inemark USA, Inc., and Imax Corporation have filed lawsuits against each other over Cinemark's XD digital theaters. Cinemark, the third largest theater chain in the U.S., filed a suit on Nov. 4 seeking to invalidate two patents Imax holds on "Conversion of a Cinema Theater to a Super Cinema Theater." Imax countered on Nov. 12 with a complaint that alleges fraud, breach of contract, misappropriation of trade secrets, and tortious interference, and seeks an injunction to prevent Cinemark from "producing, using, and selling its XD system."

Cinemark's case, filed in the U.S. District Court for the Eastern District of Texas, was sparked by an Oct. 26 telephone conversation and subsequent e-mail exchange between **Rob Lister** and **Mike Cavalier**, general counsels for Imax and Cinemark respectively, on the subject of Cinemark's new premium digital theaters.

Barely a week after Cinemark's case was filed, Imax initiated its own action in the Supreme Court of the State of New York, County of New York. Imax's suit does not allege patent infringement, but calls Cinemark "an inveterate tortfeasor and a faithless contract party," and claims that the exhibitor used its relationship with Imax to "create an unauthorized reproduction of the trademarked IMAX Experience." It alleges that Cinemark approached Hollywood studios to promote its XD theaters, "referring disparagingly to Imax as, among other things, the 'middleman' that needs to be 'eliminated.'"

Imax also claims that in 2008 Cinemark asked for a list of possible locations for additional IMAX theaters and was given a

(see *BIZ* on page 4)

## Moody's Digital System

Fourteen months ago, on Sept. 13, 2008, Hurricane Ike slammed into Galveston Island, TX, with winds of 110 mph (176 kph), having already killed 74 people in Haiti. By the time it dissipated over the central U.S. a few days later, it had killed a total of at least 195 people and inflicted damage valued at about \$32 billion. It was the third most destructive hurricane to strike the United States, the worst being a similarly powerful storm that hit Galveston in 1900, killing 6,000 people.

An evacuation order was issued for Galveston on Sept. 11, and by 4 p.m. on Sept. 12, the storm surge rose over the 17-foot (5.2-meter) seawall and began flooding the city. By the time the storm had passed, large portions of the island and city had been partially or totally destroyed, including several popular and historic buildings, such as the Flagship Hotel and the Balinese Room night club. The hangars of the Lone Star Flight Museum were flooded to a depth of eight feet, seriously damaging most of its aircraft, and completely destroying its Aviation Hall of Fame collection of artifacts.

Next door to the Flight Museum, **Moody Gardens** had been better designed and prepared for major storms, and its aquarium and rainforest pyramids survived with relatively little structural damage.

However, when staff were able to re-enter its 15-year-old IMAX 3D theater, they found that flood water had filled the screen pit, rising three feet up the screen,

(see *MOODY* on page 3)

### Premiering this month

*Disney's A Christmas Carol*

See page 16.

Founded 1997 as MaxImage!

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## Almost-Free Marketing

by Gina Trimarco

**A**t most companies, the first things cut from a budget are usually marketing and labor, since it's nearly impossible to cut any other expenses, especially during a recession. And yet we need to find ways to generate revenue without those marketing dollars. In previous columns I've talked about the value of relationship marketing, employee morale, and promotions. This column focuses on the value of a strong public relations plan.

If you're short on dollars to market your business, put together a plan for garnering free marketing. It will require some additional leg work and time, and there's no guarantee you'll get media placement, but if done properly, it can help your business when times are tough.

Public relations is a form of marketing that involves writing and distributing press releases to get free newspaper, television, radio, and Internet promotion. It requires building strong relationships with reporters and writers and following up with them. And getting publicity today goes beyond using the traditional media. Social media such as Facebook and Twitter are also outlets for free publicity and branding.

Don't forget associations like your local Chamber of Commerce and industry Web sites, and publications such as *LF Examiner*. Getting publicity is far more labor intensive than designing a print ad or producing a television commercial. You need to find the time (or personnel) to execute this type of marketing. Below are some tips and examples for an effective PR plan.

**Have a Hook.** To get attention, you need an interesting story or angle beyond "new IMAX movie launching this week." When I worked in the giant-screen world I tried to create events for every single film launch that would capture attention, such as "Chocolate Day" for *Charlie and the Chocolate Factory*. It not only received coverage in the newspaper, but

brought hundreds of people to our location, giving us opportunities to promote our other films. Had there not been a tragic bombing in London that day, we probably would also have received television coverage, as we did when we put the Batmobile on display during the launch of *Batman Begins*.

**Write a strong press release.** There are plenty of templates available online to help you create press releases. Imax Corporation and other distributors are great at providing templates you can modify with your own information. What's important is putting the most pertinent information in the first paragraph. Most writers and editors are overworked and many tend to copy the first paragraph verbatim for publication. Make sure all of your accurate contact information is included, so that the editors can contact you if they have questions.

**Have a strong editorial database.** This is also time consuming, but important, especially considering the current state of the newspaper industry. There has been so much downsizing lately that it's difficult to stay on top of who's who at the various media outlets. Learn which reporters could write a story about your business or industry. Know whom to contact to list your film schedules for free. Many publications plan to cover specific topics in certain issues, and they publish this in an editorial calendar that they will send you on request. For example, most local newspapers publish gift giving guides during the holidays and set the deadlines for those issues earlier than usual. To promote your films, gift certificates, etc., make sure to get your information to them in time.

**Advertising vs. Editorial.** At most reputable media outlets, there's a hard line between the advertising and editorial departments. Just because you have purchased an ad in your local newspaper or at a Web site, don't expect them to write a big story about your newest film launch. It's taboo even to ask. Journalists tend to get offended by this because it jeopardizes the integrity of what they do.

You cannot buy publicity. Be wary of any sales rep who promises you editorial coverage if you buy an ad. Sales people and journalists have very different objectives.

**Free Web listings.** Depending on your city, this can become a bit overwhelming from a labor perspective. There are many Web sites that will list your events or calendar information for free, but you have to enter all of the information at each one. If there are a lot of such sites, it could take hours for each event you have to promote. For example, I list our improv shows on five local newspaper sites, three local television sites, two Chamber of Commerce Web sites, the Convention and Visitors Bureau site, several event sites, and various sites serving Myrtle Beach tourists. We ultimately receive much more Web traffic to our two sites when people see our listings on another site and click through to our sites.

Apart from promoting our shows, these listings are instrumental to increasing our Search Engine Optimization rankings! Why is this important? You want your company's Web site to be at the top of search results when people look for something to do in your city.

**Become an expert or get published.** If you're considered an expert on a subject, capitalize on it by offering to speak at events or write for publications. This not only gives you the opportunity to promote your personal stock, but you'll also be promoting your company and product. (For instance, see my short bio at the end of this article.) I do a lot of free presentations for my local Chamber, mostly about how to use improv to improve customer service, sales, and leadership. Every time, I land at least one new client. Sometimes my articles and columns get picked up by other media outlets, again furthering my name and company name.

**Awards.** There are probably many opportunities for receiving awards within your industry or the business world in general. Often this involves a nomination process, so you may have to nudge others to nominate

(See **INSIDERS** on page 16)

# The Insiders

# Moody Gardens Starts Over With New Digital Projectors

(from **MOODY** on page 1)

and soaked the carpets and seats. Worse still, leaks in the roof had dumped water into the projection booth and onto the IMAX 3D GT projector. By the time power was restored four weeks later, rust had begun to develop and when theater manager **Brandon Compton** tried starting the machine, smoke poured out and it ground to a halt. Some eight 15/70 prints were also destroyed by water damage.

Everything would have to be replaced: carpeting, seats, screen, IMAX projector, sound system, speakers, show control. The only piece of hardware that survived was a **Christie CP2000** digital projector.

Fortunately, insurance covered much of the cost of replacing the damaged equipment, and so the decision was made to purchase a new IMAX 3D projector and sound system. In so doing, the theater, which had gotten one of the first dual-rotor IMAX 3D GT projectors in 1993, also received what may be the very last such installation.

To help him consider all the possibilities for upgrading the theater's capabilities, **Moody Foundation** program officer **Gerald Smith** called giant-screen veteran **Richard James**, who has been looking for a digital replacement for 15/70 film projection for several years (see *The Insiders*, February 2008). James recommended a couple of companies who might be able to help, and Smith, Compton, and Moody Gardens' general manager **John Zendt** requested bids from three companies. Smith says his primary criterion was to fill as much of the theater's 58x82-foot (18x25-meter) screen as possible.

They visited the digital theater at the **U.S. Space and Rocket Center** in Huntsville, AL, which has a digital theater with a 23x44-foot (7x13-meter) screen. The provider, and joint-venture partner, of that system was **XpanD**, whose primary business is developing and marketing active LCD 3D glasses for multiplex exhibitors. XpanD is based in Slovenia, with offices in Los Angeles.

Of the vendors the Moody team contacted, only XpanD was willing to try to fill the theater's massive screen. Working

together, Moody, XpanD, and L.A.-based systems integrator **Be Media** tested out various combinations of lenses and projectors, ultimately settling on two Christie CP2000XB DLP Cinema projectors, paired with custom Isco lenses that fill all but eight feet (2.5 meters) of the height of the screen. Because the native aspect ratio of the projectors is wider than the screen, the image overshoots the width of the screen by more than ten feet, so they are "throwing away" portions of the image on the left and right sides.

After being closed for nearly six months, the newly equipped and renovat-

nected to the system, allowing him to show broadcast television on the screen, and he is in discussions with **Cinedigm Digital Cinema**, a digital cinema distributor, to get the rights to live 3D digital broadcasts of concerts and sporting events. XpanD's flexible control system allows him to distribute any image on the main screen to monitors in the lobby and throughout the building.

With two projectors, the system allows Moody Gardens to use its existing IMAX passive, linear-polarized glasses, avoiding the need for two complete inventories of glasses. According to XpanD's **Marianne Cheyne**,

it is therefore not an official XpanD installation, since it doesn't use the company's active LCD shutter glasses. But the control equipment and emitters needed for the active system are in place, and the Moody and XpanD are in discussions about getting a supply of the latest X-101 glasses in the next few months. The operational disadvantage of having two types of glasses would be offset by the financial gains from showing some movies digitally instead of on film. For instance, the theater is now showing Disney's *A Christmas Carol: An IMAX 3D Experience*, but could have shown the Real-D digital version if it had had the XpanD glasses.

In light of the positive public reaction to the digital system, Compton says he now plays giant-screen films digitally whenever they are available in that format. However, he doesn't believe that he'll stop using the IMAX system any time soon. "There are so many films that are not available in digital and probably never will be."

More than a year after Hurricane Ike, Galveston Island and Moody Gardens have not fully recovered. Parts of the island and the city are gone forever, and much is still left to be done. After being open for about six months, the Rainforest Pyramid is closed again for a \$26 million renovation. But the city and its people are continuing to rebuild, and the IMAX 3D theater is up and running, and ready to meet the future.



The parking lots at Moody Gardens were flooded by Ike.

ed theater re-opened in March with film prints of *Sharks 3D* and *Dolphins & Whales 3D* from 3D Entertainment, and digital presentations of *Dinosaurs Alive* and *Wild Oceans* from Giant Screen Films.

Compton says that shortly after the installation he invited visitors in to conduct blind A/B tests, comparing *Wild Ocean* and *Sharks 3D* as projected by the IMAX and digital projectors. He was surprised at the results, because although his light meter told him that the digital image was dimmer than the 15/70 film picture, "almost eight out of ten people who were surveyed [said] the digital system was brighter, more crisp, cleaner, steady. It was overwhelming."

The digital system is DCI compliant, so he can show Hollywood films with it, but most giant-screen titles arrive as unencrypted JPEG2000 files, which he can also show. An HD satellite dish has been con-

# THE BIZ

## LEGAL BRIEFS

(from **BIZ** on page 1)

list of twelve such sites. Imax states that it “held back from leasing IMAX theaters in certain of those markets to other customers,” only to find that this year Cinemark has made plans to install XD theaters “at eight of the very locations identified by Imax.”

In addition to the injunction against further XD theaters, Imax seeks punitive and compensatory damages “in an amount to be determined at trial.”

As we reported earlier (see *Shorts*, September 2009, and *The Biz*, April 2009), last April Cinemark launched a premium digital cinema brand, known as XD (formerly XD<sup>3</sup>), featuring theaters with screens up to 38x70 feet (12x21 meters), custom JBL sound systems, and high-output 3D-capable Barco digital cinema projectors. The chain had opened ten XD houses before the lawsuits were filed, and four more were rolled out on Nov. 20, in time for James Cameron’s *Avatar* in December. Cinemark has said its expects to open as many as 100 more XD screens over the next few years. As is the case at most multiplex IMAX theaters, Cinemark charges a \$3.00 premium for XD over its standard ticket price. Unlike IMAX, the XD system allows the exhibitor to show virtually any movie it chooses, not only those that Imax Corp. has converted with its DMR process. And of course, Cinemark keeps its full share of the box office receipts, unlike Imax’s joint-venture theater partners.

Eric Wold, an analyst for Merriman Curhan Ford who has long followed Imax, thought Cinemark XD posed enough potential competition to Imax that he downgraded Imax shares from “Buy” to “Neutral” on Sept. 18.

The two Imax patents at issue are both entitled “Conversion of a Cinema Theater to a Super Cinema Theater.” The first, US 7,106,411, was issued on Sept. 12, 2006, and the second, US 7,595,860, was issued on Sept. 29, 2009. The first claims methods for enlarging and moving a theater’s projection screen and improving the

“fidelity” of the projected image over the previous system. The second specifies enhancements to the theater sound system. (For more details on the first patent, see “What is ‘Immersive?’” *LF Examiner*, November 2008.)

The basic requirements for a U.S. patent are 1) that the invention not have been in public use or publicly described at the time of invention or for more than one year before the application was submitted (the novelty condition), 2) that it not be obvious to “a person having ordinary skill in the art” in question (non-obviousness), and 3) that the description of it in the patent application be precise enough to enable it to be made and used by anyone skilled in the art (specification). Cinemark’s complaint alleges that the Imax patents fail on all of these conditions.

Alleged patent infringers can ask the U.S. Patent and Trademark Office to re-examine patents and declare them invalid. Alternatively, a civil suit that is decided in favor of the alleged infringer has the effect of invalidating the patent in question. In both situations the patent holder can appeal, and usually does. As this issue went to press, Cinemark had not filed for re-examination of Imax’s patents.

The Eastern District of Texas, where Cinemark is located, and where it filed its suit, is a favored venue (a “rocket docket”) for patent infringement cases because judges there have shown a preference for the suits and because its juries tend to make large awards, according to Sean J. O’Hara, an attorney at Snell & Wilmer in Phoenix, AZ. Imax’s filing complains that the district is “a forum in which the parties had agreed not to litigate,” adding that its claims are based on “common law causes of action...and arise from Agreements that contain New York State choice of law and forum selection provisions.”

The vast majority of infringement suits – 85% or more – are settled out of court in less than a year. Cases that go to court are more time consuming and expensive.

In a 2007 study, Paul Janicke of the University of Houston Law Center found that the median cost for cases involving more than \$25 million was \$4.5 million for each party. With annual revenues of \$1.8 billion, Cinemark would appear much more capable of bearing legal expenses than Imax, whose annual gross revenue has averaged \$135 million over the past ten years.

### Broker charged for fake releases

The U.S. Securities and Exchange Commission has charged a 34-year-old New York broker with securities fraud for creating several false press releases, including a September statement that claimed that **Imax Corporation** had been acquired by **Disney** (see *Shorts*, October 2009). The SEC has charged **Lambros Ballas**, an independent contractor for **Global Arena Capital Corporation**, with violations of federal anti-fraud statutes, and seeks “injunctive relief, disgorgement of ill-gotten gains, and monetary penalties.”

The complaint alleges that over a period of four days Ballas also created phony press releases about Discovery Laboratories, a Pennsylvania biotech company, and Local.com, a California search engine. The false announcement that Microsoft had bought Local.com led to an 80% increase in the latter’s shares before the company denied it.

The fake announcements were characterized by sloppy writing and multiple typographical errors, and at least one Web site declined to post one of them, questioning its authenticity. However, the suit alleges, Ballas simply found another site and paid \$49.95 to post it there.

On the same day the SEC complaint was filed, a poorly worded and badly spelled release from an anonymous source appeared on free-press-release.com, entitled “Lambros Ballas SEC Investigation, Is it Real or Myth!” It included statements such as, “Many of the facts we have confirmed in the original order for this morning at 9:30am California time, were in

# THE BIZ

## FILM STOCK

fact faulty, incorrect, mathmetically squed, and most importantly unmerited."

### Regal posts \$1.8M Q3 loss

Regal Entertainment Group, the largest movie theater chain in the world, reported that in the quarter ending Oct. 1, it lost \$1.8 million (-\$0.01 per share) on revenue of \$673.5 million, compared to a profit of \$31 million (\$0.20 per share) on revenues of \$757.6 million in the same period of 2008. The company noted that 2008's Q3 included *The Dark Knight*, the second-highest grossing film of all time. The company says it expects to pay regular quarterly dividends for the foreseeable future, including an 18-cent dividend to be paid on Dec. 17 to shareholders of record on Dec. 9.

### Imax posts \$3.4M profit in Q3

On Nov. 5, Imax Corporation reported that it had earned a profit of \$3.4 million (\$0.06 per diluted share) on revenue of \$43.6 million during the quarter ending Sept. 30, 2009, compared to a loss of \$2.1 million (-\$0.05 per share) in the third quarter of 2008. For the first nine months of 2009, the company posted income of \$1.0 million (\$0.02 per diluted share) on revenue of \$117.7 million, compared to a loss of \$24.6 million (-\$0.58 per share) on revenue of \$76.4 million in the same period of 2008. The 2009 results include an increase of \$6.5 million in executive compensation due to increases in the stock's price during the first nine months of the year.

Imax installed 13 systems under sales or sales-type leases in 2009's Q3, including five digital conversions, up from three in the same period of 2008. The backlog as of Sept. 30, 2009, consisted of 163 systems with a value of \$127.3 million, 102 of which are sales or sales-type leases, and the rest of which are joint venture systems which have no backlog value. At quarter's end, Imax had 96 JV theaters in operation, and expected to end the year with about 120.

The company expects to install between 28 and 32 systems in the fourth quarter, all but four to eight of them joint ventures, putting the projected full-year total of sales and sales-type leases at between 30 and 35, higher than previously announced. In a conference call, CEO **Richard Gelfond** predicted that the company would be profitable over the full year, the first time since 2005.

Shares rose 3% on the day of the announcement, from \$10.56 to \$10.89, and have remained at or above that price since then.

### Gelfond, Wechsler selling shares

Imax Corporation has announced that CEO **Richard Gelfond** and chairman **Bradley Wechsler** plan to sell up to 1.62 million Imax shares over the next 12 months, some 35% of their combined holdings. The arrangement is in accordance with Rule 10b5-1 of the U.S. Securities Exchange Act of 1934, which permits officers and directors of public companies to adopt pre-determined plans for buying and selling specified amounts of stock if the plan is adopted at a time when the purchaser or seller is not aware of any material non-public information.

The plan allows Gelfond to sell up to 720,000 shares in equal monthly installments over 12 months, and Wechsler to sell 900,000 over 10 months. At current prices, the shares in question have a value of about \$17.8 million. In 2008 and 2009, Gelfond received salary and other compensation of more than \$830,000 per year, and will see a \$100,000 increase in salary in 2010. Wechsler's compensation package in 2008 and 2009 totaled more than \$890,000 per year, not including the \$124,000 he receives as a director of Apollo Investment Corporation.

In an unrelated matter, both Gelfond and Wechsler appeared on the list of customers of convicted swindler **Bernard Madoff**, although no details of the amounts they lost, if any, were disclosed.

## PERSONNEL

### McKinney wins Bahamian award

Cinematographer **Gavin McKinney** will receive the first Bahamian Tribute Award at the **Bahamas International Film Festival** in December, recognizing his 35 years of experience filming underwater for fifty features, including five James Bond films: *The Spy Who Loved Me*, *For Your Eyes Only*, *Moonraker*, *Never Say Never Again*, and *The World is Not Enough*.



Gavin McKinney

A resident of the Bahamas, McKinney has also photographed and co-produced three giant-screen films with **3D Entertainment**: *Ocean Wonderland 3D*, *Sharks 3D*, and *Dolphins & Whales 3D*.

### In Memoriam: Moody's Mike Riley

**Mike Riley**, president of **Moody Gardens** in Galveston, TX, died suddenly of an apparent heart attack on Nov. 15. He was 62.



Mike Riley

Riley had headed the Galveston attraction as executive director, and later, president, since 1995. During his tenure, he oversaw the development and construction of the site's three iconic structures, the Discovery, Aquarium, and Rainforest Pyramids, a golf course, and the 428-room Moody Gardens Hotel.

Riley also headed up the major reconstruction and repairs needed to virtually every building on the 242-acre (98-hectare) site following Hurricane Ike in September 2008, which caused an estimated \$50 million in damage. (See the article on page 1.)

**Gerald Smith**, program officer for the **Moody Foundation**, told *LF Examiner* that "Mike was truly a gentleman in the first sense of the word. He was always available and kind and generous to all."

## GSCA Conference Coverage, continued



L to r: Symposium participants Greg MacGillivray, Lisa Truitt, Mary Nucci, Valerie Knight-Williams.

(from GSCA on page 1)

sea levels and mountain ranges rising and falling, ice ages moving in and retreating, ending in modern-day Kansas, where the fossil of the film's lead character was discovered. "We haven't said a word, but you know exactly, at a subliminal level, what transpired in that 82 million years, and how it could be that a sea creature ended up in the middle of Kansas."

**Greg MacGillivray** produced *Van Gogh* with director **Francois Bertrand**. MacGillivray said that Bertrand set a unique and personal tone to the film by using the painter's own words, to create a "sad but joyous mood" that helps viewers understand his pain and inspiration.

**Mary Nucci**, who was co-principal investigator with Koster on the National Science Foundation grant that funded the symposium, reported on a few key points that emerged in the breakout sessions in 2008. Those discussions brought together theaters, filmmakers, and others to examine ways to improve the learning potential of giant-screen films. The participants concluded, among other things, that the industry should "Seek ways to maintain collaboration without losing artistic integrity and ability of the auteur to create."

They also said that films have to be considered as part of a multiple-platform experience that can include many other media, such as social media, books, and television. Films are, therefore, the "starting point for an integrated experience."

In the second breakout session, participants were asked to select five science topics that "would result in the most valuable contributions of our industry to the Earth and human affairs over the next decade." The top subjects included nanotechnology, genetics, climate change, energy, and natural resources. Although many of them are controversial, participants said the giant-screen industry should confront them head-on.

**Valerie Knight-Williams** of **Knight-Williams Research Communications** provided analysis of how well the symposium met its goals, a requirement of NSF funding. Participants were surveyed immediately before and after the meeting, and again nine months later. About 75 people attended the symposium, roughly the same number as at the 1999 symposium that preceded it. Of these, about 65 completed the pre- and post-session surveys, and about 35 responded to the nine-month survey.

About half of the people found the speaker presentations the most valuable part of the symposium, calling them "engaging, thought provoking, and offering diverse viewpoints." Discussion sessions were next, by reinforcing what they had just heard and providing alternative viewpoints. However, a significant portion of the participants rated the speakers as the least valuable part of the symposium, saying they were "too academic or theoretical, dense, lacking relevance."

### Success in Commercial Theaters

Four operators of commercial giant-screen theaters explained some of their "strategies, tricks, challenges, and what makes them successful."

**Charles Auger** is the president of **IMAX des Galeries de la Capitale** in Quebec City, which has a population of about 500,000. The 300-seat IMAX 3D theater opened in 1999, but closed in 2004 and was bought by Auger and reopened in 2005. He has since raised its annual attendance from 125,000 to over 325,000, and it is still growing. He said he does it by selling the experience. "The ultimate challenge is to go beyond the movie itself."

Quebec is a small market, and it's hard

to get new customers. So the challenge becomes getting existing customers who come once a year to come twice a year. He worked on making his theater a habit for them. He also stressed knowing his customers, and getting out on to the floor to meet them and understand them better. Finally he makes sure his schedule is varied, to appeal to the widest possible audience, with as many as six different films on offer at a time.

Gil Perez oversees the operation of **Destination Cinema, Inc.**'s two giant-screen theaters at Niagara Falls, and the **Myrtle Beach IMAX 3D Theatre** in South Carolina. He formerly managed the IMAX theater at the **Luxor Casino** in Las Vegas, and before that worked for Universal Studios and Disney. He said that since going to a giant-screen theater is a premium experience, every aspect of the visitors' experience has to be premium as well, even before they get to the building. The Web site, the parking, the lobby, the ticketing process, all have to be premium products. He recommended Daniel Pink's book, *A Whole New Mind*, the theme of which is that businesses now have to be creative and even artistic.

Perez recommended using cash incentives to spur staff members to help reach goals. If your theater offers a double feature ticket that account for 5-6% of sales, and you want to boost that to 10% or more, an incentive of 50 cents per ticket sold can create a faster jump in sales, and establish a habit among your employees. Once the habit has taken hold, you can shift the incentive to another program. He recommended always have at least one employee incentive program in place.

He also spoke of a reciprocal coupon program he has created with other attractions near his theaters that he might otherwise consider as competitors. Each location gives out a sheet of coupons for all the other sites (but not itself). The partners get together once a month to go over the results and share other marketing ideas.

**Imax Corporation's Mike Greenfield** has been with the company since 1991 and opened the IMAX theaters in Scottsdale and Tempe, AZ. He now oversees Imax's eight owned and operated theaters.

He said that the keys to a successful operation are a good, visible location, taking advantage of the IMAX brand, a sufficient marketing commitment, and a dedicated group sales manager.

He uses the IMAX logo consistently in all marketing materials and media. Marketing focuses 60% on the film content and 40% on the experience and brand. Employees are also instructed to use the brand consistently in all communications with visitors.

His theaters spend an average of 12% of their box office on marketing, a sum that has to support eight to ten film launches a year. Tickets are put on sale between two and four weeks in advance of the opening, and social media like Twitter and Facebook are used to promoted advance sales. The **Navy Pier IMAX Theatre** in Chicago has an e-mail list of 57,000 names to which he sends regular promotional blasts.

Promotional screenings can generate interest and excitement for new films, and by partnering with radio stations and newspapers a theater can create an event and obtain free publicity. Greenfield holds six to eight promo screenings for traditional giant-screen films and one or two for DMR titles. Educators are invited to all promo screenings, even the Hollywood films.

Greenfield said that the Chicago theater has averaged 282,300 total visitors per year over the last three years, of which about 55,100, or 19.5%, are group sales.

**Jim Patterson** operates the **Krungsri IMAX Theater** in Bangkok, Thailand,



Ron Bartsch of The Henry Ford in 2005.

and manages the **Cinemax IMAX Theater** in Kolkata, India. He said that the key is to create innovative and attention-grabbing film launches, using techniques and partnerships that can be reused in future launches. With every launch in Bangkok, he does 10-12 promotions with different partners, and develops public relations opportunities that will get him and his partners into local newspapers, TV, and radio.

He has developed a wide range of promotional partners, including banks, bowling alleys, a cable TV company, a fitness

(see GSCA on page 8)



L to r: Commercial theater operators Charles Auger, Gil Perez, Mike Greenfield.

(from GSCA on page 7)

center, an aquarium, and a toy store. The partners create and distribute the coupons or brochures at no cost to the theater. He measures the results and provides feedback to his partners, keeping in mind that small promotional partners could eventually become major sponsors.

He also uses internal signage extensively. The mall in which the Bangkok theater is located gives him free advertising throughout, including posters in a good location near public transportation.

### Projectionists: The Final Link

Ron Bartsch, chief projectionist at **The Henry Ford** in Dearborn, MI, chaired a session for and by projectionists. He was joined on the panel by **Cherie Rivers**, who, before becoming a consultant on theater operations, was a theater manager and projectionist at several IMAX theaters, and **Toby Winsett**, operations manager of the **Denver Museum of Nature and Science's** IMAX theater, who started as a projectionist ten years ago. The session was attended by some 20 projectionists and technicians.

Bartsch recalled his initiation into the world of projection, being personally

trained on a 35mm projector by the vice president of the regional chain he was working for, and being told that, as a projectionist, he would be the "final link in the chain" of artists and technicians who labored on the films he showed. He stressed that "haste makes waste," and that "it's all about time: having enough of it to get the job done." Managers without projection experience will often make up a show schedule that doesn't provide enough time for proper turnaround, cleaning, and preparation, and rushing to make tight schedules can lead to costly errors and damaged prints.

Bartsch pointed out that operating a giant-screen projection system costs money, and that they are the Rolls Royces of the cinema world: "If you buy a Rolls Royce, are you going to put cheap gasoline in it?" He added, "It never pays to sacrifice quality for the sake of costs because in the long run you're going to pay for it somehow." The chief projectionist should have a voice in the budgetary process, and should explain to decision makers how much money the booth needs and why.

Winsett added that with respect to cleanliness, "Imax has the motto, 'Think Big.' I tell my projectionists, 'think small.'

Every small little speck of dust can look like a school bus on the screen." Rivers said that maintaining good relations with the theater floor staff is important. All three agreed that a digital camera is a useful tool in the booth, to e-mail Imax technicians pictures that will help diagnose and solve problems.

Bartsch then had a "show and tell" of common objects and tools from the projection booth, and how to use them. They included a four-minute roll of 70mm print film, a roll of packing tape for holding down film ends, a pair of scissors used for cutting film only, white cotton gloves, test film loops for adjusting focus and lamp brightness, and a xenon projection lamp with its protective plastic case. He suggested that projectionists invite upper management to watch the projection staff change a lamp, to help them understand the complexity of the process and the need to have two projectionists for the task.

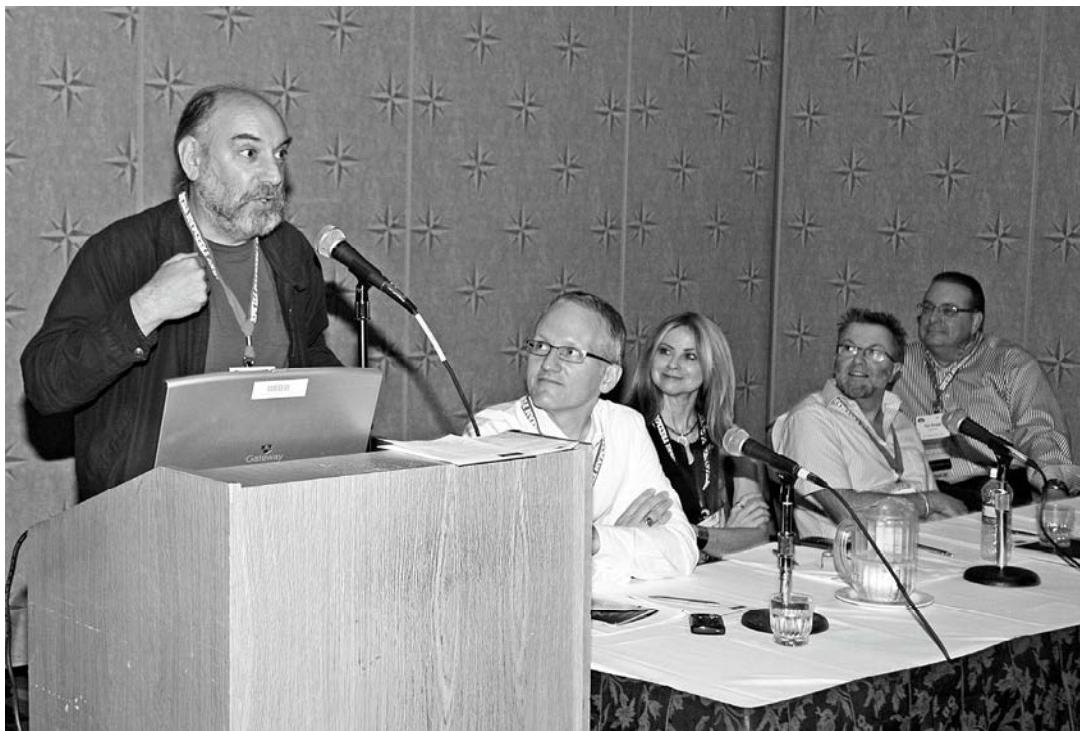
The light and sound meters used to set up the projection and sound systems are costly, \$3,500 and \$1,800 respectively, "but if you take care of these items, they're going to last forever."

Kimwipes, Rosco lens tissue and cleaner, Rain-X, and pressure transfer rollers are all essential tools for keeping the optics clean and keeping dust off the print and therefore off the screen.

### Image Capture 2009

Fotokem Industries' Andrew Oran opened the session with a presentation on the inherent differences between film and digital capture. The full text of his presentation appears on page 6.

Colette Scott spoke about Kodak's strategy for developing new film products, saying she thought it was one of the most exciting times to be involved with film. "I do not see this as an either/or situation between film and digital. We have many, many choices." That said, she believes film is still the best image capture medium. Kodak introduced three



L to r: Image capture presenters Joshua Pines, Andrew Oran, Colette Scott, Phil Streather, Tim Knapp.

new motion picture camera stocks last year and two stocks this year.

Kodak is working to increase the efficiency of film processing and post-production work, including the transitions between film and digital in the digital intermediate and film recording steps. And Kodak is directly involved in digital technology, holding patents for CMOS technology, licensing and manufacturing CMOS systems for use in digital still cameras. Although people tend to think of Kodak as a film company, it is involved in many digital areas, including digital cinema.

Scott described the characteristics of the new Vision 3 stock, a 500 ISO tungsten emulsion that uses advanced dye layering technology. With silver halide crystals of many different shapes and sizes, placed randomly on the film, it uses the incoming light more efficiently and reduces the amount of noise in the image. Vision 3 grains are 25–30% smaller than those in Vision 2 stocks, improving resolution and shadow details.

Giant-screen producer **Phil Streather** outlined the characteristics of the various cameras used for GS capture today and in the future. He noted that of the 24 films in production at the conference, only three are 2D projects, and six of the remaining 21 are Hollywood titles. Of the 15 giant-screen films, three are being captured primarily on 65mm film, but the rest are being shot on a mixture of film and digital formats smaller than that “gold standard.”

When most people in the business started making films, there were only a few options: use one of Imax Corp.’s cameras or buy your own. “Everything was in 2D, everything was 15/70, everything looked absolutely fantastic.” Just before 3D became popular a few films, like *The Human Body* and *Michael Jordan to the Max*, used HD video and 35mm footage full frame for the first time. For 2D projects like *Journey to Mecca* and *Van Gogh*, 15/70 is still used for capture, and delivers excellent results.

But most films are 3D now, and this has led to a greater diversity in shooting media. Imax has the 30-perf, single-strip camera developed for the Space Shuttle and

the massive Solido dual-strip camera, which has a fixed interocular. The Iwerks 8/65 cameras can be used in a Hines beam-splitter rig, and was used for Streather’s film *Bugs!* and for the trailer for the **Blue Man Group**’s coming film. Other film cameras include **Sean Philips** and **Marty Mueller**’s Gemini 8/35 camera, and a 4/35 rig using **Arri** cameras that **Jordi Llompart** used for *Magic Journey to Africa*.

Streather said that “Digital isn’t even a mature capture medium in the 35mm film



Social media specialist Duncan Alney.

industry yet, so it sort of beggars belief that anybody’s sticking their noses above the parapet to use digital in giant screen.” But several projects are using digital cameras, including the Phantom 65, a 4K camera that was used for sequences in *Running With Bulls*, and the RED One camera, used with a mirror rig in an underwater housing – a first – for *The Last Reef*. Streather finished with an image of a tiny 2K camera from **Silicon Imaging**, the SI-2K mini, which although not being used for LF films yet, shows the direction digital capture is heading.

**Joshua Pines** of **Technicolor** in Los Angeles talked about digital intermediate workflow, comparing it to the traditional film workflow processes. Camera film

stocks have much wider dynamic ranges – as much as 14 stops – than the print stocks that run through multiplex projectors. This allows filmmakers to “defer the decision-making process” to the post-production phase, when they can choose to show details in the shadow area or in the highlights. With film this is done with color timing in the processing lab.

With some digital cameras “you can capture as much as you can get on a film print. Exactly! With no latitude! And you have nowhere to go!” Newer cameras are capable of extended range, and can even do some on-set manipulation of the displayed image without altering the recorded image. However, there are still many difficulties involved in trying to match images from different digital cameras, even of the same brand and model.

### Generating Buzz with Social Media

Duncan Alney of Firebelly Marketing in Indianapolis, gave an energetic and rapid-fire presentation on the wide variety of social media now available, including “microblogging, social networks, discussion forums, sharing, publishing, games, virtual worlds, and lifecasting,” and how to use them. He said that the main thing social media can do for a brand is to humanize it. People love sharing information with their friends and family, and if you provide them good content, they will spread it around for you. Social media can provide a less formal, more relaxed channel for businesses than their official Web sites and press releases.

Social media aren’t as controllable as the other forms of communication, leading some to wonder why they should be involved when they can’t control the message. Alney responds, “The question really is, can you afford not to be involved with it? Because the conversations are happening anyway.” When getting started in social media, the key is to listen first, and find out what people are saying and what they want. Then “fish where fish are biting.” Determine your key market segments and use the media that they use. Podcasts for older people, and mobile devices for younger ones, for instance.

**Kelli Nowinsky** is public relations man-

(see **GSCA** on page 10)

(from **GSCA** on page 9)

ager for the **Center of Science and Industry** in Columbus, OH. COSI has been open since 1964, and has a fan base that has grown up with the museum, so building long-term relationships is key to her use of social media. Everything they've done has been on "zero budget" except for the time of the people involved. The strategies for social media include being transparent and being real, which means that as COSI's Twitterer, Nowinsky is known to visitors as the public face of the museum, and they can meet her in person at the "Tweet-ups" the center regularly holds. "They really know us. They know me and others in the organization."

As a science museum, COSI wants to build a community by being a resource for all kinds of information about science. In the past year, 6,000 people have engaged the museum through Facebook, Twitter, YouTube, and other social media outlets, and the number is growing. Nowinsky reiterated Alney's point about the humanizing effect social media can have for an organization. By engaging with people one-on-one, listening to their criticism as well as their praise, you can make them evangelists for your organization. COSI uses Facebook, Twitter, YouTube, Ning, Flickr, and iTunes, and cross-promotes each of them on all the others.

**Omniversum** is a 25-year-old IMAX Dome theater in The Hague, Netherlands. Marketing manager **Alexandra van der Zee** demonstrated Bluetooth proximity marketing, a method of transmitting messages, including still images and streaming video, to Bluetooth-enabled phones and other mobile devices. Using a small transmitter she had brought from Holland, she invited members of the audience to download a trailer for *Van Gogh*. The transmitter has a range of 330 feet (100 meters). It scans for Bluetooth devices within range, sends a message asking the user if they want to receive the file, and when accepted, automatically converts the media to the formats needed by the receiving device. (It does not work with iPhones at the moment.) Omniversum has been using the system for nearly a year.

The results are measurable: the system reports how many attempts were made,

how many were accepted, how many were refused, etc. It is simple to use, inexpensive, innovative, flexible, and complements other marketing efforts. Van der Zee reported that in one week in which Omniversum received 16,000 visitors, the device recognized 1,851 phones and successfully sent the trailer to nearly 600 of them. She is considering taking the transmitter outside the building, and using it to entice visitors to the theater with offers of ticket discounts.

## Technical Session



Global Immersion's Alan Caskey

The Technical Session began with Imax Corporation's **Brian Bonnick**, who spoke about two new audio technologies the company is using for tuning and calibrating IMAX theater sound systems. The tuning system, which uses technology developed by Los Angeles-based **Audyssey Laboratories, Inc.**, captures sound at multiple locations in the theater to automatically correct problems in both the frequency and time domains. It is capable of making frequency adjustments at thousands of points instead of the 16 or 31 channels of standard graphic equalizers.

The tuning process, performed after the sound system is installed, establishes a baseline of settings for the sound system; a new calibration system will automatically perform daily checks to make sure it con-

tinues to perform at those specifications. Within certain parameters it will be able to correct some problems, and will send "the equivalent of an e-mail" to Imax headquarters, where technicians will be able to "dial into the system and perform some remote corrections at a more in-depth level," or arrange for an on-site service call, in the case of a blown speaker driver, or some more serious problem. These systems will be available in 2010.

Imax is in the process of developing a new audio server for GT and SR systems that will be capable of handling multiple trailers and non-sync audio playback, with a graphic user interface similar to that used by current IMAX sound systems.

**Alan Caskey** is general manager for the Americas of U.K.-based **Global Immersion**, a digital theater systems integrator that specializes in planetariums, such as the new one at the **California Academy of Sciences** in San Francisco. He said that giant-screen theaters set a much higher benchmark for performance than planetariums, but that exactly how much resolution is required remains a matter of debate, with opinions ranging from a low of 4K to a high of 12K. Brightness required for giant screens depend on the type of screen: flat screens can take much higher light levels than domes, where cross-reflectance will reduce image contrast at higher levels.

Caskey said, "The elephant in the room is multi-channel. You can get a lot of resolution, you can get a lot of brightness," by tiling the screen with smaller images from multiple projectors. He admitted that many people are skeptical that multi-channel systems can work, but the company's installations at the **Hayden Planetarium** in New York and the **Denver Museum of Nature and Science**, among others, prove that they do. He said he didn't see any systems on the market now that would provide "Omnimax-style screens" with a single-projector solution, but that auto-alignment technology helps maintain image quality with multi-projector systems.

**David Keighley** of Imax post-production subsidiary **DKP/70MM Inc.** spoke about digital and film contrast. He held up a sheet of white paper and asked the audience how many foot-Lamberts it

would reflect "out in the parking lot." The answer is 8,300 fL in bright sunshine and 450 fL in the shade. Ordinary office lighting is 45 fL. IMAX theater screens can reflect 22 fL in 3D and between 6 and 7 in 3D. An IMAX Dome "that's tweaked up as good as you can make it" displays 3 fL.

Film has a 4,000:1 on-off contrast ratio (and the new Vision Premiere stock is even better), and that of the IMAX digital projection system is more than 2,500:1. He showed some film clips to demonstrate the visual effects of varying levels of contrast.

Kodak's Colette Scott called giant screens "the jewel in the crown of imaging," adding that Kodak's goal is to make film the "best capture and storage device known to mankind." Kodak is involved in both film and digital technologies, with its consumer products being 90% digital and

its motion picture products 100% film. The company has considered making digital motion picture cameras, but decided that film remains the best possible capture system. The latest emulsions expand the dynamic range, "stretching what image information you can capture on the extreme whites of whites and into the extreme darks of the darks."

New intermediate film stocks are being designed specifically for use in the digital intermediate process, and print stocks are also being improved to set a high bar against digital projection and reduce film and processing costs.

**Jeff Bowen**, president of **Bowen Technovation** in Indianapolis, described his company's exhibit and show control systems for theaters and planetariums, some of which are used by the **Indiana State Museum**, the conference host, in its exhibit halls and IMAX theater. He pointed

out that the company has long provided the kind of remote service capabilities for its systems that Imax's Bonnick had mentioned earlier.

Lighting is a large part of Bowen's business, and he has developed a programmable, modular LED lighting system for theaters that has 65,000 levels of brightness for each of three colors. He demonstrated the system on the IMAX theater's screen with gradated colors, light chases, rainbows, and many other effects.

The GSCA's next meeting will be the Film Expo in Los Angeles, Feb. 23-24, 2010. Its 2010 fall conference and trade show will be held in Chattanooga, TN, Sept. 25-27, with a Dome Day in Birmingham, AL, on Sept. 28. For more information, visit [giantscreencinema.com](http://giantscreencinema.com).



The Chrysler IMAX Dome Theatre at the Detroit Science Center celebrated 30 years of operation this year and won the 2009 GSCA Best Booth Award (tying with the Regal IMAX Theater in Buford, GA). L to r, back row: Todd Slisher, VP of science programs; Pete Herb, chief projectionist; Fred Huebener, senior manager of theaters. Front row: Charlie Gibson, lead theater host; Jamie Hornsby, 1st projectionist; John Potts, planetarium technical coordinator and 2nd projectionist; Blair Cotter, lead theater host; Howard George, 4D theater technical coordinator, SPP, and 3rd projectionist.

# Film vs. Digital Imaging

by Andrew Oran

This article is adapted from a presentation given in the Image Capture 2009 session at the GSCA Conference in September.

Motion picture film dates back to the 1890s, when Thomas Edison perforated celluloid tape for the first time and distributed 30-second shorts on his Kinetoscope, and George Eastman made Kodak a recognized trademark worldwide.

So what exactly is film? It's an incredibly complex, even subtle, mix of materials, designed and refined over more than 100 years to capture reality with precision. For the purposes of this article, I'll be speaking about color original camera negative motion picture film stock.

The ten layers of emulsion in film stock (apart from the considerably thicker acetate support) occupy a thickness of about 1/1000th of an inch. To me that is mind blowing. And some people say film is low-tech! Among the interesting features of film's various emulsion layers are the way in which fast and slow grains are separated even within one of the three primary color layers, and the way in which film's color layers are arranged according to their sensitivity to light.

The largest silver halide crystals – which form the building blocks of a film-based image – are considerably smaller than the smallest digital pixel sensors. And that's the largest of them, which appear in the so-called "slow" exposure layer of each color in the emulsion. In other words, film has literally millions of image sensors of varying sizes all of which – potentially – contribute to the resolution of the final image.

Film is arranged in three color layers – yellow, magenta, and cyan in negative, and the complements of these colors, blue, green, red, in positive – with the red layer being the lowest of the three. This is why a severely faded movie print or an old photograph will turn red: fading will impact the blue layer first, then the green, leaving, over time, the red record as the last color standing.

Each color record is separated from its neighbor by a gelatin layer. This prevents silver development in one record from causing unwanted dye formation in another.

Now we introduce dye couplers to the mix. Dye couplers, which lie suspended in the emulsion with the silver halide crystals, essentially inherit the light and color information that the silver halide crystals "hold" between exposure and processing. The dye couplers – like the silver halide crystals – are in discreet layers in the emulsion, separated by gel layers that prevent any intermixing of the colors.

When the film is placed in the developing tank, the exposed silver halide crystals interact with the developing fluid, which in turn interacts with the dye couplers to form dye clouds.

In the next step, the bleach tank, the silver is re-converted to silver halide. The gritty look of a "bleach bypassed" image is achieved by not passing the film through the bleach tank during processing.

One of the interesting things I learned is that although the photon reaction during exposure may only affect a small number of molecules in the silver halide crystal, the action of the developer will cause the whole crystal to be turned into metallic silver. In other words, the developer acts as a chemical amplifier to greatly increase the effect of small amounts of exposure.

It becomes clear that film stock is only one part of a film system, each component of which is required to capture images on film. The various chemical solutions that cause latent images to become affixed to the film base are as critical in their application – and clever in their design – as the stock itself.

The overlapping, varied, and random arrangement of color dye clouds is what creates our perception of film grain, and is one of the main reasons why the look of film is often described as "smoother" or more "organic" when compared with digital imagery.

## Digital imaging

The fundamental molecular reaction in digital imaging is that of photons hitting silicon, creating an electrical charge. Charge-coupled device (CCD) sensors, generally speaking, create high-quality, low-noise images and have been mass produced for a longer period of time relative to complementary metal-oxide semiconductor (CMOS) sensors, so CCD technology is more mature. CCD sensors are used in all manner of imaging, including the Hubble Space Telescope and industrial inspection cameras.

CMOS sensors have historically been more susceptible to noise (unwanted electronic artifacts) and can have lower sensitivity relative to CCD sensors. This is because each pixel on a CMOS sensor has several transistors located next to it, causing many of the incoming photons to hit the transistors instead of the photo-diodes (or pixels).

The external support structure of CCD sensors requires greater power than that of CMOS sensors. For this reason CMOS sensors have traditionally been used in devices that require less power, and where image quality isn't as critical, such as phone cameras or webcams. Recent advances, however, have raised the quality of CMOS sensors, and many of the newest digital motion picture cameras, including the Red, Phantom, and SI cameras use CMOS sensors.

Digital sensors are sensitive to light only, not color. That's a critical distinguishing characteristic of digital image capture. Because of this, filters need to be inserted into the light path to separate – and record separately – the red, green and blue components of color.

The most commonly used color filter system is a Bayer array, which sub-divides a sensor's available pixels into red, green, and blue, to be later recombined into single full-color pixels, but at a resolution that is effectively one-quarter that of the capture device's sensor array. More on this in a moment.

An alternative color filtration system for digital image capture is employed by three-

chip digital cameras, which use a prism to split light into its red, green, and blue components, sending full-resolution color information to each of the three sensors. This results in what many find to be more accurate color reproduction. Sony HD digital motion picture cameras are among those that employ this technology. A drawback of three-chip camera technology is that the prisms and sensors make the cameras larger and more expensive.

A little more about the Bayer array, since you'll find them in most digital motion picture cameras and the by-products of this technology have significant downstream ramifications. It was invented by a scientist named **Dr. Bryce Bayer** back in the 1970s, while working for Kodak, of all companies!

A non-interpolated Bayer image is mosaic-like, and heavily green because the preponderance of green filters in a Bayer array. This high green filter count is due to the fact our perceived sense of sharpness is inordinately established by the color green – 60% in fact, relative to red and blue.

In the de-mosaicing process, adjacent pixels are mathematically analyzed by an algorithm, and then interpolated (or averaged) into full-color pixels, one for each group of single-color source pixels. For this reason, it is sometimes argued that the pixel count of a camera employing a Bayer array does not accurately represent the actual resolution of the camera.

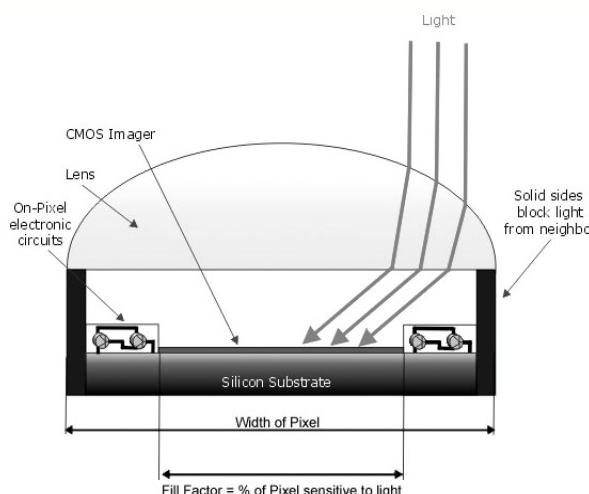
Another defining – and at times limiting – factor in digital image capture is the need to use varying degrees of compression when recording enough pixels – at a fast enough frame rate – to reproduce reality using only 1s and 0s. Moving the amount of data contained in high resolution digital images at 24 frames per second requires some form of compression to reduce the data flow to a manageable stream, or bit rate.

Speaking of bits, because a high bit-rate file – one with more accurate color and density reproduction – is by definition much bigger than a low bit-rate file, this is an area of imaging often taken unfair advantage of when data corners need to be

cut. Converting a higher bit-rate file to a lower bit-rate file results in wider color “bands,” which can sometimes yield an artifact known as “banding,” often visible in wide expanses of sky that should transition gradually from dark to light.

Bit rate however is not completely indicative of over-all image or even color quality, because different compression algorithms perform differently. A more advanced compression algorithm at a lower bit rate may deliver the same quality as a less advanced algorithm at a higher bit rate.

Getting back to the physics of digital capture, you can see in this illustration, with a graphic representation of an individual CMOS sensor pixel, how the space



between pixels is a factor that must be addressed in order to maximize digital image quality.

How then do we measure digital image quality? Is it simply a matter of pixel count? Not exactly. There are two principle standards for measuring image resolution. One dates back to the 1950s – the “line pairs per millimeter” standard used by the U.S. Air Force (who were also told when they were kids that we'd all be metric by now). The other is MTF, or Modulation Transfer Function, which takes into account the degree of contrast achieved at each degree of resolution. It is generally the case that an MTF of around 5% is required to differentiate line pairs, or detail, whereas a (theoretical) MTF of 100% would yield super sharp, highly differentiated detail.

While MTF is an ideal gauge of analog resolution, it does not translate perfectly to the on/off world of digital. Contrast ratio here is a more common – in fact, universal – differentiating factor between digital displays. The ANSI measurement of contrast is the more stringent, in that it takes the most extreme imaging circumstance – where you have the highest contrast (as opposed to intensity) – possible on a given frame.

Getting back to our digital sensors, while a larger sensor array does not always yield higher resolution images, usually it does. Some digital cameras – like the HD-resolution Genesis camera – sample more pixels than they deliver in order to boost final image resolution.

Sensor size has an analog (so to speak) in film terms – the higher resolving power of the larger 65mm frame. The sample images here were captured by the Inglourious Basterds film crew when they were testing 35mm vs. 65mm/5p image capture with us earlier this year.

Finally, where does all this information leave us in our understanding of how film and digital image capture – theoretically at least – differ? While the initial process of image capture is similar on a molecular level, once light hits the capture device, the processes are fundamentally different. Film is random, its imaging components layered. Digital is fixed, precise, some would say unyielding.

Film is uncompressed, especially when we're dealing with the original camera negative. Digital is almost always compressed, leaning heavily on math to compress and uncompress reality. It is the responsibility of filmmakers to decide which medium and camera will be suitable for the particular circumstances in which they will be shooting.

My thanks to **Vince Roth** at FotoKem and **Bev Pasterczyk** at Kodak for their contributions and input in compiling the research for this article.

*Andrew Oran is vice president of sales and operations, large format, for FotoKem Industries, Inc. He can be reached at*



\* New listing.

Underlined titles are 3D

Updated information is printed in **bold**.

Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

#### **Avatar: An IMAX 3D Experience**

Lightstorm Entertainment; distributor: Twentieth Century Fox; director: James Cameron; producers: James Cameron, Jon Landau; DP: Mauro Fiore; script: James Cameron; score: James Horner. Cast: Sam Worthington, Zoe Saldana, Stephen Lang, Michelle Rodriguez, Sigourney Weaver. 3D. Release: Dec. 18.

- Film is being shot in digital 3D and will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

#### **Magic Journey to Africa**

Orbita Max; distributor: Giant Screen Films; director, producer, writer: Jordi Llompart; DP: Tomás Pladavall; stereographer: William Reeve. 3D. Release: January 2010.

- Finishing color corrections.

#### **Red Crabs 3D: Australia's Christmas Island**

Mark Simpfendorfer Productions; distributor: BIG & Digital (world); director: Mark Simpfendorfer; producers: Adrienne Barba, Karen Wilkinson; DP: Stuart Wilkinson; script: Mark Simpfendorfer; executive producer: Mark Simpfendorfer. 3D. Release: early 2010.

- The death of director Mark Simpfendorfer has delayed completion of the film.

#### **Ultimate Wave Tahiti**

Stephen Low Company; distributor: K2 Communications/Stephen Low Company; director: Stephen Low; producer: Pietro L. Serapiglia; DP: Mark Poirier; script: Stephen Low, Alexander Low; executive producers: K2 Communications, Jeff Cutler, Mark Kresser, Terry Hardy. Cast: Kelly Slater. 3D. Release: Feb. 12, 2010.

- August-September: Shot aerials, Tahitian landscape and culture, whales and dolphins, and more surfing footage.
- Principal photography wrapped in September.
- Final edit is complete, post work on sound, narration, and music is in progress.
- CGI and SANDDE animation is being completed.

#### **Arabia 3D (wt)**

MacGillivray Freeman Films; distributor: MacGilli-

Nov '09	Jan '10	Jul '10
<i>ChrCar</i>	<i>Avatar</i>	<i>MJTA</i>
		<i>UWT</i>
		<i>Arabia</i>
		<i>QuanQ</i>
		<i>WD</i>
	<i>Crabs</i>	
		<i>Alice</i>
		<i>Hubble</i>
		<i>HTTYD</i>
		<i>FlyHi</i>
		<i>WHBFU</i>
		<i>Shrek4</i>
		<i>SeaRex</i>
		<i>BeyLim</i>
		<i>LOF</i>
		<i>Rescue</i>
		<i>ATW50</i>
		<i>Aftersh</i>
		<i>Flatland</i>
		<i>RME</i>

vray Freeman Films; director: Greg MacGillivray; producer: Greg MacGillivray; DPs: Brad Ohlund (topside), Howard Hall (underwater); script: Jack Stephens. 3D. Release: Feb. 14, 2010.

- Principal photography is complete.
- November 2008 – July 2009: 3D animation and special effects are being produced.

#### **Quantum Quest**

Jupiter 9 Productions, Digimax Studios; distributor: Digimax (Asia), Jupiter 9 (rest of world); directors: Dan St. Pierre, Harry Kloor; producers: Harry Kloor, Ellen Goldsmith-Vein, Jon Vein, Teddy Zee, Jeff Yang; script: Harry Kloor; score: Shawn K. Clement. 3D. Cast: Neil Armstrong, William Shatner, Samuel L. Jackson, Chris Pine, Amanda Peet, Sandra Oh, Jason Alexander. 3D. Release: February 2010.

- In response to industry input, a new opening has been added, adding science content and clarifying certain concepts.
- Film wrapped in October and final post work is under way at RPG Productions.

#### **The Wildest Dream**

Altitude Films, Atlantic Productions; distributor: National Geographic Entertainment; director: Anthony Geffen; producers: Anthony Geffen, Claudia Perkins; DPs: Ken Sauls, Chris Openshaw; script: Mark Halliley; score: Joel Douek; executive producer: Mike Medavoy. Cast: voices of Liam Neeson, Miranda Richardson, Alan Rickman. Release: spring 2010.

- Captured in HD video, the film will be distributed in 35mm and 15/70.

#### **Alice In Wonderland: An IMAX 3D Experience**

Walt Disney Pictures; distributor: Walt Disney Pictures; director: Tim Burton; producers: Tim Burton, Joe Roth, Jennifer Todd, Suzanne Todd, Richard D. Zanuck; DP: Dariusz Wolski; script: Linda Woolverton, based on the story by Lewis Carroll. Cast: Johnny Depp, Anne Hathaway, Michael Sheen, Helena Bonham Carter, Alan Rickman, Mia Wasikowska, Stephen Fry. 3D. Release: March 5, 2010.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

#### **Hubble 3D**

Imax Corporation, Warner Bros.; distributor: Imax Corporation; director, producer, writer: Toni Myers; associate producer: Judy Caroll; DP: James Neihouse and the astronauts; executive producer: Graeme Ferguson. 3D. Release: March 19, 2010.

- Principal photography is complete.
- Editing is under way for March 2010 release.

#### **How to Train Your Dragon: An IMAX 3D Experience**

DreamWorks Animation; distributor: DreamWorks; director: Peter Hastings; producer: Bonnie Arnold. Cast: Voices of Gerard Butler, Jonah Hill, Jay Baruchel, America Ferrera. 3D. Release: March 26, 2010.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

#### **Flying High (formerly Beyond the Summit)**

Miro Productores; distributor: tbd; directors: Gustavo Montalvo, Alex Perez; producer: Luis Marquez; DPs: Erika Licea, Eric Goethals, Emiliano Villanueva, Emiliano Gonzales; script: Alejandro Perez, Gustavo Montalvo; executive producers: Luis Marquez, Maria

Rodriguez. Cast: Mariano Castelao, Adrian Gutierrez, Leonardo Torres, Alejandro Perez, Gustavo Montalvo, Ioulia Malkova. Release: March 2010.

- August-October: Shot time-lapse footage, more helicopter aerials, and inserts.
- Seeking funding for final five days of shooting.

#### **World Heritage Beheld From Universe (wt)**

TBS Vision/National Museum of Emerging Science And Innovation; distributor: Sarai Inc.; director: Hiromi Kusaka; producer: Naohiko Ogawa; DP: Masahiko Aiba; script: Kundo Koyama; music producer: Hitoshi Fushimi. 3D. Release: April 2010.

- Shooting with Red One digital camera rig began in September.
- Finished filming in Egypt (Giza, Luxor), and now filming starry skies in New Zealand and autumn scenery in Hiroshima, Japan.

#### **Sea Rex 3D**

N3D Land Production, 3D Entertainment; distributor: 3D Entertainment; directors: Pascal Vuong, Ronan Chapalain; producers: Catherine Vuong, Francois Mantello; DP: Christophe Grellie; script: Pascal Vuong; score: Franck Marchal; executive producer: Dominique Rigaud. 3D. Release: Spring 2010.

- December: Two weeks of live-action filming in New Zealand.
- Production is fully under way, with animation in progress at several CGI houses.

#### **Shrek Goes Fourth: An IMAX 3D Experience**

DreamWorks Animation; distributor: DreamWorks; director: Mike Mitchell; script: Josh Klausner; DP: Yong Duk Jhun. Cast: Voices of Mike Myers, Eddie Murphy, Cameron Diaz, Antonio Banderas. 3D. Release: May 12, 2010.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

#### **Beyond Limits 3D (wt)**

Camera Lucida, Oceana; distributor: tba; director: Alexander Abela; producer: Francois Bertrand; DP: Joseph Areddy; script: Alexander Abela; executive producer: Francois Bertrand. Cast: Herbert Nitsch. 3D. Release: May 2010.

- November: Principal photography begins in the Bahamas.
- May 2010: Filming in Greece.

#### **Legends of Flight**

Jetliner Films, Inc.; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia; DP: William Reeve; script: Stephen Low; executive producers: Robert Kresser, Jan Baird. 3D. Release: May 2010.

- Final footage needed is "first flight" of 787, now expected in December.

#### **Rescue 3D (wt)**

Stephen Low Company/Air Lift Films; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia; executive producers: Bob Kresser, Jan Baird. 3D. Release: May 2010.

- September: Filmed rescue training/helicopter work in California mountains.
- October: nine days of filming in the North Atlantic with Canadian Navy ships and air detachment.



# Premiering This Month

## A Christmas Carol

"Disney's *A Christmas Carol*, a multi-sensory thrill ride re-envisioned by Academy Award-winning filmmaker **Robert Zemeckis**, captures the fantastical essence of the classic Dickens tale in a groundbreaking 3D motion picture event. Ebenezer Scrooge (**Jim Carrey**) begins the Christmas holiday with his usual miserly contempt, barking at his faithful clerk (**Gary Oldman**) and his cheery nephew (**Colin Firth**). Scrooge makes it clear that he has no intention of enjoying the holiday and, as always, goes home — alone — where he encounters the ghost of his dead business partner Jacob Marley. Marley, who's paying the price in the afterlife for his own callousness, hopes to help Scrooge avoid a similar fate and tells him that he will be visited by three spirits. But when the ghosts of Christmas Past, Present, and Yet to Come take old Scrooge on an eye-opening journey revealing truths he's reluctant to face, he must open his heart to undo years of ill will before it's too late.

"Walt Disney Pictures and ImageMovers Digital present *A Christmas Carol*, a production directed by Robert Zemeckis from his own adaptation based on the classic novella by Charles Dickens. The film is the first film developed by ImageMovers Digital, which was created by Robert Zemeckis, **Steve Starkey**, and **Jack Rapke** to develop 3D performance-capture films exclusively for The Walt Disney Studios. *A Christmas Carol* is produced by Starkey, Zemeckis, and Rapke.

(from **INSIDERS** on page 2)

you. But it's not really about winning the award, it's about being publicized as a nominee. In October, my company received the Business Innovation Award from the local chamber. I was thrilled to receive this honor, of course, but just as excited to be promoted for months in the monthly Chamber newsletters, on its Web site, and in the newspaper. While it hasn't generated any revenue yet, it has strengthened my brand and the credibility of what our company does.



Walt Disney Pictures

"The stellar cast is led by multi-faceted actor Jim Carrey (*Yes Man*, *Horton Hears a Who*, *Bruce Almighty*) who, like many of his co-stars, appears in several pivotal roles. In addition to portraying Ebenezer Scrooge at various ages, old and young, Carrey brings to life the ghosts of Christmas Past, Present, and Christmas Yet to Come.

"Joining Carrey is a diverse group of gifted actors. Gary Oldman (*Harry Potter and the Order of the Phoenix*) stars as Scrooge's beleaguered employee, Bob Cratchit, his young and ill son Tiny Tim, as well as the ghost of Jacob Marley, Scrooge's deceased business partner. Colin Firth (*Love Actually*, *The Accidental Husband*, *Bridget Jones: The Edge of Reason*) stars as Fred, Scrooge's cheerful, good-hearted nephew. **Robin Wright Penn** (*State of*

*Play*) stars as Belle, who long ago stole Scrooge's heart, and Fan, Scrooge's now deceased sister.

"One of England's most distinguished actors, **Bob Hoskins** (*Who Framed Roger Rabbit?*) reunites with Zemeckis as Old Fezziwig, to whom Scrooge was apprenticed as a young man, and Old Joe who runs an old rag and bottle shop and purchases the 'deceased' Scrooge's bed linens and curtains. **Cary Elwes** (*Ella Enchanted*, *The Princess Bride*) rounds out the cast and portrays multiple characters, including young Dick Wilkins, Scrooge's old roommate."

The film was converted to IMAX film and digital formats with the IMAX DMR process, and opened on 170 domestic IMAX screens on Nov. 6.

Simultaneously, our newest company, Uptown, was nominated as one of the best comedy clubs in Myrtle Beach, before we've even opened! I'm not sure who nominated us, but who cares? All I know is that Uptown is new and needs all the free promotion it can get. We currently have 46% of the votes and with voting ending on January 1, I'm guaranteed free online promotion for another five weeks, whether we win or not! Even better, people are clicking through from the voting Web site to our site.

These are just a few tips to getting some free marketing via publicity efforts. Now you just need to find some time to do all these things. Or call me and I'll help you.

*Gina Trimarco was theater director at the IMAX 3D Theatre Myrtle Beach in South Carolina and the Navy Pier IMAX Theatre in Chicago. She currently is executive producer of Carolina Improv Company, which provides employee training and marketing consulting. For more information, call 843-597-6393 or visit [www.carolinaimprov.com](http://www.carolinaimprov.com).*

(from **SHORTS** on page 28)

with virtually all makers of digital cinema projectors about incorporating its technology into their products and Darrow says that once an agreement is made, products could be available for sale within 18–24 months. The company has not made any deals yet, and is in the process of deciding which market segments it wants to focus on first.

For giant-screen exhibitors, a laser-based projection system would offer higher light output at lower operating cost than projectors with conventional lamps. However, this presupposes an imaging system with sufficient resolution to fill the largest screens, which is not available from a single projector today.

### New world's largest screen?

A new rival for the title of largest cinema screen in the world will open this month in Bucharest, Romania, when Israel-based exhibitor **Cinema City International** opens its ninth IMAX 3D theater in a multiplex in the city's Cocentri district. The GT-equipped theater boasts a screen 85.3 feet (26 meters) tall and 121.4 feet (37 meters) wide, which makes it a little wider than the current record holder, the **LG IMAX Theatre** in Sydney, Australia, which is 117.3 feet (35.7 me-

ters).

However, the Sydney screen is taller, 96.5 feet (29.4 meters) so its total area is larger than the Bucharest screen, about 11,310 square feet (1,050 square meters) compared to 10,350 square feet (962 square meters). So although Sydney continues to hold the record, Bucharest is a solid second, significantly ahead of the third place screen, the **IMAX Theatre Melbourne** at the Melbourne Museum in Australia, whose screen is "only" 76x101 feet (23x31 meters), or about 7,656 square feet (712 square meters).

### Cruise above and below surface

**Scubacraft**, a Welsh company, has developed the first boat that's capable of travelling both above and below the surface. On the surface it operates like a standard speedboat, with an internal combustion engine that propels it at up to 50 mph (80 kph). To submerge, it switches to battery-powered thrusters, while operator and passengers don scuba gear, for a dive to a maximum of 100 feet (30 meters) at 3.5 mph (5.6 kph).

The makers claim it will be an ideal camera platform and in an article in *Wired* magazine expressed hope that it would be used for an IMAX film, "not *Waterworld* 2."



Scubacraft can travel on the surface at 50 mph and underwater at 3.5 mph.

### Worldwide LF Theater Inventory

As of November 1, 2009

	C	CM	CT	I	Total
Africa	8/70				1 1
	15/70		2		1 3
	<b>Total</b>	<b>2</b>		<b>2</b>	<b>4</b>
Asia/Pac	D	3	12		15
	8/70	3		4	20 27
	10/70			2	18 20
	15/70	11	15	2	25 53
	<b>Total</b>	<b>17</b>	<b>27</b>	<b>8</b>	<b>63 115</b>
Europe	D		8		8
	8/70	3	5	4	10 22
	15/70	8	19	5	12 44
	<b>Total</b>	<b>11</b>	<b>32</b>	<b>9</b>	<b>22 74</b>
Middle East	D		1		1
	8/70		1		1
	10/70				1 1
	15/70		5		2 7
	<b>Total</b>	<b>7</b>		<b>3</b>	<b>10</b>
North America	D		103		103
	8/70	6	5	1	25 37
	15/70	25	66	3	90 184
	<b>Total</b>	<b>31</b>	<b>174</b>	<b>4</b>	<b>115 324</b>
South America	D	1	1		2
	8/70				1 1
	15/70	1	2		1 4
	<b>Total</b>	<b>2</b>	<b>3</b>		<b>2 7</b>
World	D	4	125		129
	8/70	12	11	9	57 89
	10/70			2	19 21
	15/70	45	109	10	131 295
	<b>Total</b>	<b>61</b>	<b>245</b>	<b>21</b>	<b>207 534</b>
<b>By 2D / 3D</b>					
	<b>2D</b>	<b>3D</b>			<b>Total</b>
<b>Africa</b>	<b>3</b>	<b>1</b>			<b>4</b>
<b>Asia/Pac</b>	<b>67</b>	<b>48</b>			<b>115</b>
<b>Europe</b>	<b>31</b>	<b>43</b>			<b>74</b>
<b>ME</b>	<b>2</b>	<b>8</b>			<b>10</b>
<b>NA</b>	<b>104</b>	<b>220</b>			<b>324</b>
<b>SA</b>	<b>2</b>	<b>5</b>			<b>7</b>
<b>Total</b>	<b>209</b>	<b>325</b>			<b>534</b>
<b>By Screen</b>					
	<b>Dome</b>	<b>Flat</b>	<b>Conv.</b>		<b>Total</b>
<b>Africa</b>	<b>1</b>	<b>3</b>			<b>4</b>
<b>Asia/Pac</b>	<b>48</b>	<b>67</b>			<b>115</b>
<b>Europe</b>	<b>13</b>	<b>58</b>	<b>3</b>		<b>74</b>
<b>ME</b>	<b>2</b>	<b>8</b>			<b>10</b>
<b>NA</b>	<b>52</b>	<b>270</b>	<b>2</b>		<b>324</b>
<b>SA</b>	<b>2</b>	<b>5</b>			<b>7</b>
<b>Total</b>	<b>118</b>	<b>411</b>	<b>5</b>		<b>534</b>

# Bookings: November 2009 by Film

819 bookings of 88 films in 389 theaters

**L**istings shown in bold face below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
3DSun	Washington NASM	3/14/09	3/13/10		Boise Reg	11/6/09	12/09		Houston Reg	11/6/09	12/09
AEK	Copenhagen	2/9/09	2/8/10		Bradford	11/13/09	12/09		Hyderabad	11/09	12/09
Africa	Baltimore MSC	<b>9/9/09</b>	<b>1/3/10</b>		Brooklyn SB Reg	11/6/09	12/09		Independence AMC	11/6/09	12/09
AfricAdv	Chattanooga	<b>7/8/09</b>	<b>11/5/09</b>		Budapest CC	11/09	12/09		Indianapolis Imx	11/09	12/09
	Fort Lauderdale	1/18/08	12/31/09		Buford Reg	11/6/09	12/09		Indianapolis Ker	11/6/09	12/09
	Prague CC	7/1/09	12/31/09		Burbank AMC	11/6/09	12/09		Irvine Reg	11/6/09	12/09
AIA3D	Toronto OP	10/09	5/10/10		Calgary Cpx	11/6/09	12/09		Jacksonville AMC	11/6/09	12/09
AIWC	<b>San Diego RHF</b>	<b>6/09</b>	<b>12/09</b>		Camarillo Reg	11/6/09	12/09		Juarez Cpl	11/6/09	12/09
Alamo	San Antonio 2D				Cathedral City	11/6/09	12/09		Kansas City AMC	11/6/09	12/09
AlienAdv	Shanghai STM 3D	6/15/09	6/14/10		Charleston SC SEC	11/6/09	12/09		Katowice CC	11/09	12/09
Alps	Fort Worth	8/8/09	8/7/10		Charlotte Reg	11/6/09	12/09		Kawasaki 109	11/09	12/09
	<b>Jersey City</b>	<b>6/24/09</b>	<b>6/10</b>		Cherry Hill AMC	11/6/09	12/09		Kennesaw AMC	11/6/09	12/09
	Sioux Falls	6/1/09	5/31/10		Chicago Imx	11/6/09	12/09		Kent AMC	11/6/09	12/09
Amazon	<b>San Diego RHF</b>	<b>6/2/09</b>	<b>12/09</b>		Cincinnati NA	11/6/09	12/09		Kiev KT	11/09	12/09
	Sioux Falls	6/1/09	5/31/10		City of Industry AMC	11/6/09	12/09		King of Prussia Reg	11/6/09	12/09
Animalop	<b>Calgary TWS</b>	<b>10/31/09</b>	<b>10/10</b>		Col Springs Cmk	11/11/09	12/09		Knoxville Reg	11/6/09	12/09
	Columbus COSI	9/17/09	6/17/10		Colleyville	11/11/09	12/09		Kolkatta Aer	11/09	12/09
	Detroit SC	<b>3/18/09</b>	<b>3/13/10</b>		Columbia AMC	11/6/09	12/09		Krakow CC	11/09	12/09
	Fort Worth	<b>11/23/09</b>	<b>11/20/10</b>		Columbus ETC AMC	11/6/09	12/09		Kwangju CGV	11/09	12/09
	Harrisburg	9/8/09	9/10		Columbus LTC AMC	11/6/09	12/09		Lacey Reg	11/6/09	12/09
	Killeen	5/1/09	4/30/10		Concord AMC	11/6/09	12/09		Langley Cpx	11/6/09	12/09
	Lubbock	<b>11/14/08</b>	<b>12/18/09</b>		Council Bluffs Ker	11/6/09	12/09		Lansing Cel	11/6/09	12/09
	Lucerne	6/1/09	5/31/10		Covina AMC	11/6/09	12/09		Las Vegas Bre	11/6/09	12/09
	Mexico City Pap	4/10/09	12/10/09		Cupertino AMC	11/6/09	12/09		Las Vegas RR Reg	11/6/09	12/09
	Mobile	<b>9/9/09</b>	<b>1/10</b>		Curitiba	11/6/09	12/09		Las Vegas SA Reg	11/6/09	12/09
	Norwalk	6/19/09	11/19/09		Dallas Cmk	11/6/09	12/09		Lincolnshire Reg	11/6/09	12/09
	Parker	2/7/09	2/6/10		Danvers AMC	11/6/09	12/09		Little Rock DT	11/6/09	12/09
	Shreveport	<b>9/17/08</b>	<b>11/09</b>		Dearborn	11/11/09	12/09		Livonia AMC	11/6/09	12/09
Antarc	Baltimore MSC	<b>9/9/09</b>	<b>1/3/10</b>		Deer Park Reg	11/6/09	12/09		Lodz CC	11/09	12/09
ATSOT	Galveston	<b>11/21/09</b>	<b>9/21/10</b>		Denver CC Reg	11/6/09	12/09		London BFI	11/6/09	12/09
	Los Angeles CSC	<b>9/4/09</b>	<b>12/09</b>		Dublin Reg	11/6/09	12/09		Long Beach Reg	11/6/09	12/09
Bears	Dwingeloo	12/08	12/09		Edina AMC	11/11/09	12/09		Los Angeles CC AMC	11/6/09	12/09
	Hartberg	4/15/09			Edmonton Cpx	11/6/09	12/09		Los Angeles NA	11/6/09	12/09
	<b>Singapore SC</b>	<b>9/1/09</b>	<b>3/1/10</b>		El Dorado Hills Reg	11/6/09	12/09		Los Angeles UC AMC	11/6/09	12/09
Beavers	Vancouver TWS	<b>5/13/09</b>	<b>12/09</b>		Elizabeth AMC	11/11/09	12/09		Louisville NA	11/6/09	12/09
Bugs	Durban	<b>11/27/09</b>	<b>6/27/10</b>		Emeryville AMC	11/6/09	12/09		Malaga Yel	11/09	12/09
	Fort Worth	6/19/09	11/30/09		Escondido Reg	11/6/09	12/09		Manchester NA	11/6/09	12/09
	Melbourne MV	4/27/09	6/5/10		Evansville Sho	11/13/09	12/09		Manchester Ode	11/6/09	12/09
	Portland OMSI	7/3/09	12/29/09		Fairfield Reg	11/6/09	12/09		Manila CC SM	11/09	12/09
	Poznan CC	9/21/07			Fitchburg Ker	11/6/09	12/09		Manila NE SM	11/09	12/09
	Richmond SMV	9/26/09	2/12/10		Fort Lauderdale	11/6/09	12/09		Melbourne HCL	11/09	12/09
	<b>Salt Lake City CP</b>	<b>6/24/09</b>	<b>12/09</b>		Fort Myers Reg	11/6/09	12/09		Melbourne MV	11/09	12/09
CDS	Sofia CC	9/21/07			Fresno Reg	11/6/09	12/09		Mesa DT	11/6/09	12/09
	Bogota PA	9/18/09	11/30/09		Frisco AMC	11/6/09	12/09		Mesquite AMC	11/6/09	12/09
	Mexicali	10/1/09	12/31/09		Galveston	11/11/09	12/09		Methuen AMC	11/6/09	12/09
ChriCarol	Albany NY Reg	<b>11/6/09</b>	<b>12/09</b>		Garland AMC	11/11/09	12/09		Mexicali	11/6/09	12/09
	Alexandria AMC	<b>11/6/09</b>	<b>12/09</b>		Glasgow	11/6/09	12/09		Mexico City Per Cpl	11/6/09	12/09
	Alhambra Reg	<b>11/6/09</b>	<b>12/09</b>		Glendale AMC	11/09	12/09		Mexico City Uni Cpl	11/6/09	12/09
	Alico Viejo Reg	<b>11/6/09</b>	<b>12/09</b>		Gloucester Cpx	11/6/09	12/09		Midlothian Reg	11/6/09	12/09
	Altamonte AMC	<b>11/6/09</b>	<b>12/09</b>		Grand Blanc NCG	11/6/09	12/09		Mississauga Cpx	11/6/09	12/09
	Amsterdam PN	11/09	12/09		Grand Rapids Cel	11/6/09	12/09		Monterrey Cpl	11/6/09	12/09
	Anaheim	<b>11/11/09</b>	<b>12/09</b>		Graz CX	11/09	12/09		Montreal Cpx	11/6/09	12/09
	Apple Valley Imx	<b>11/6/09</b>	<b>12/09</b>		Greenwich Ode	11/18/09	12/09		Morrow AMC	11/6/09	12/09
	Arcadia AMC	<b>11/6/09</b>	<b>12/09</b>		Guadalajara Cpl	11/6/09	12/09		Moscow NA	11/09	12/09
	Atlantic City	<b>11/6/09</b>	<b>12/09</b>		Halifax	11/6/09	12/09		Moscow Nes	11/09	12/09
	Auburn Hills AMC	<b>11/6/09</b>	<b>12/09</b>		Hamilton AMC	11/6/09	12/09		Mumbai	11/09	12/09
	Auckland Sky	11/09	12/09		Hampton AMC	11/6/09	12/09		Nashville Reg	11/6/09	12/09
	Augusta Reg	<b>11/6/09</b>	<b>12/09</b>		Hampton VASC	11/6/09	12/09		Natick JF	11/6/09	12/09
	Austin	<b>11/13/09</b>	<b>12/17/09</b>		Harahan AMC	11/6/09	12/09		National City AMC	11/6/09	12/09
	Aventura AMC	<b>11/6/09</b>	<b>12/09</b>		Harrisburg	11/6/09	12/09		New Brunswick AMC	11/6/09	12/09
	Baltimore AMC	<b>11/6/09</b>	<b>12/09</b>		Henderson Reg	11/6/09	12/09		New Rochelle Reg	11/6/09	12/09
	Baltimore MSC	<b>11/11/09</b>	<b>1/3/10</b>		Highlands Ranch AMC	11/6/09	12/09		New York 34 AMC	11/6/09	12/09
	Bangkok	11/09	12/09		Hodgkins AMC	11/6/09	12/09		New York LS AMC	11/6/09	12/09
	Barakaldo Yel	11/09	12/09		Homestead AMC	11/6/09	12/09		Newport AMC	11/6/09	12/09
	Batavia GQT	<b>11/6/09</b>	<b>12/09</b>		Hong Kong UA	11/09	12/09		Noblesville GQT	11/6/09	12/09
	Bellevue LSC	<b>11/6/09</b>	<b>12/09</b>		Honolulu Reg	11/6/09	12/09		Oklahoma City AMC	11/09	12/09
	Bensalem AMC	<b>11/6/09</b>	<b>12/09</b>		Hooksett Zya	11/6/09	12/09		Olathe AMC	11/6/09	12/09
	Berlin CS	<b>11/09</b>	<b>12/09</b>		Houston GP AMC	11/6/09	12/09		Oldsmar AMC	11/11/09	12/09
	Birmingham UK	<b>11/6/09</b>	<b>12/09</b>		Houston MNS	11/11/09	12/09		Ontario Reg	11/6/09	12/09

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close	
Orange Park AMC	11/6/09	12/09		CRA	Ypsilanti NA	11/6/09	12/09		Jersey City	5/29/09	1/10	
Orlando AMC	11/09	12/09			Columbus GA	9/9/09	1/3/10		Sudbury	3/1/09	2/10	
Orlando P Reg	11/6/09	12/09			Parker	6/6/09	11/6/09		Tallahassee CLC	10/16/09		
Orlando WL Reg	11/6/09	12/09			Sioux Falls	6/1/09	5/31/10		Shari			
Osaka 109	11/09	12/09		CWACOM	Anaheim	10/16/09		FSOS	Guayaquil	11/16/06	11/15/09	
Paramus AMC	11/09	12/09			Batavia GQT	10/16/09		Galapago	Grand Canyon DCI	11/1/99	12/09	
Perth HCL	11/09	12/09			Boise Reg	10/16/09		GC	Albuquerque	3/15/09	9/15/10	
Phoenix DR AMC	11/09	12/09			Cathedral City	10/21/09		GCA	Amnevile	6/30/09	6/29/10	
Phoenix DV AMC	11/6/09	12/09			Evansville Sho	10/23/09			Columbus COSI	5/30/09	12/31/09	
Portage GQT	11/6/09	12/09			Las Vegas Bre	10/16/09			Fort Worth	3/4/09	2/10	
Poznan CC	11/09	12/09			Louisville NA	10/16/09			Garden City	10/27/09		
Prague CC	11/09	12/09			New Rochelle Reg	10/16/09			Kansas City Sci	6/3/09	5/30/10	
Providence NA	11/6/09	12/09			Norwalk	10/30/09			Memphis Pink	3/23/09	11/09	
Quebec	11/6/09	12/09			Raleigh	10/17/09			Mexico City Pap	2/15/09	9/30/10	
Raleigh	11/6/09	12/09			Rochester Cmk	10/16/09			Spokane	4/24/09	4/23/10	
Reading JF	11/6/09	12/09			Tarentum Cmk	10/16/09			Stockholm	5/15/09	5/14/10	
Reading RCT	11/6/09	12/09			White Plains NA	10/16/09			Saint Felicien	5/1/09	5/1/10	
Richmond Cpx	11/6/09	12/09			Williamsville Reg	10/16/09			Hutchinson	9/2/09	12/31/09	
Riverside AMC	11/09	12/09			Winnipeg	11/9/09			HaunCast	Winnipeg	5/1/09	4/30/10
Rochester Cmk	11/6/09	12/09			Ypsilanti NA	10/16/09			Berlin CS	4/5/01		
Rockaway AMC	11/09	12/09		Cyberwor	Ahmedabad	1/6/09	12/13/09		Harrisburg	10/2/09	11/5/09	
Saco Zya	11/11/09	12/09			Hong Kong BEA	11/6/08	11/5/09		Madrid	6/12/02		
Sacramento Imx	11/6/09	12/09		D&W3D	Amnevile	6/1/09	12/31/09		Moscow Nes	1/1/04		
Saint Louis Weh	11/6/09	12/09			Berlin CS	3/13/08	12/31/09		HCBTD	San Simeon DCI	8/17/96	
Saint Paul AMC	11/6/09	12/09			Boston NEA	2/16/08	12/31/09		HOTB	Calgary TWS	2/1/09	1/31/10
Saint Petersburg Muv	11/6/09	12/09			Bristol	10/23/09	12/31/10		Dallas MNS	3/18/09	9/24/10	
Saint Petersburg NA	11/09	12/09			Copenhagen	4/3/09	12/09		Erie	3/15/09	1/15/10	
San Antonio 3D	11/11/09	12/09			Galveston	3/18/09	12/31/09		Sioux Falls	1/24/09	5/22/10	
San Antonio San	11/6/09	12/09		DinoAliv	Hampton VASC	9/11/09	12/31/10		Toronto OP	5/16/09	11/3/09	
San Diego AMC	11/6/09	12/09			Nuremberg	3/13/08	12/31/09		Victoria DCI	11/6/09		
San Diego Reg	11/6/09	12/09			Paris Geo	6/10/09	12/31/09		HumanBod	Calgary TWS	1/09	12/09
San Francisco AMC	11/6/09	12/09			Sacramento Imx	9/2/09	12/10		Kuwait SCK	1/09	12/09	
San Jose AMC	11/6/09	12/09			San Antonio 3D	8/13/09	12/09		Philadelphia	10/14/09	10/10	
Sandy	11/6/09	12/09			Albuquerque	9/1/09	3/31/10		Schenectady	8/1/09	7/31/10	
Santa Clara AMC	11/6/09	12/09			Apple Valley Imx	2/1/09	11/30/09		India	Coomera	9/1/09	1/1/10
Sao Paulo	11/6/09	12/09			Barcelona	3/15/08	1/1/10		Edmonton TWS	10/9/09	10/9/10	
Seattle PSC 2	11/6/09	12/09			Berlin CS	6/15/09	12/30/09		ITD	Riccione	3/8/08	3/1/10
Seattle TP Reg	11/6/09	12/09			Birmingham UK	10/24/08	1/1/10		JIA	Richmond SMV	9/26/09	2/12/10
Seoul CGV	11/09	12/09			Bradford	5/25/08	1/1/10		JTM	Shakopee	5/1/09	11/1/09
Shobu 109	11/09	12/09			Calgary TWS	4/1/09	4/1/10		Sioux Falls	6/1/09	5/31/10	
Simi Valley Reg	11/6/09	12/09			Galveston	6/15/09	3/31/10		Al Khorab	4/24/09	4/23/10	
South Barrington AMC	11/6/09	12/09			Guayaquil	2/15/09	12/31/09		Bradford	9/2/09	3/11	
South Gate Reg	11/6/09	12/09			Indianapolis Imx	2/1/09	12/31/09		Dearborn	1/21/09	1/1/10	
South Miami AMC	11/6/09	12/09			Little Rock AEC	7/2/09	1/10		Dubai IBSM	8/21/09	2/21/10	
Spokane	11/09	12/09			London SM	5/25/07	12/31/09		Durban	5/15/09	12/1/09	
Sterling Hts AMC	11/6/09	12/09			Madrid	3/15/08	12/31/09		Gatineau	9/25/09	12/25/09	
Stockton Reg	11/6/09	12/09			Mexicali	5/22/09	12/31/09		Jakarta	4/20/09		
Stony Brook AMC	11/6/09	12/09			Myrtle Beach DCI	2/18/09	12/31/09		Jersey City	11/13/09	12/09	
Sugar Land AMC	11/6/09	12/09			New Orleans	4/1/09	12/31/09		Kuwait SCK	3/26/09		
Sydney HCL	11/09	12/09			Reno Fleisch	9/1/09	3/1/10		Paris Geo	10/14/09	10/13/10	
Sydney WBS	11/09	12/09			Shreveport	5/27/09	2/10		Sydney WBS	10/18/09	1/18/10	
Taipei Mir	11/6/09	12/09			Sioux Falls	6/1/09	5/1/10		Toronto OSC	2/7/09	11/1/09	
Taipei Vie	11/6/09	12/09			Sydney WBS	8/21/09	3/31/10		Vancouver TWS	9/30/09	2/10	
Tallahassee AMC	11/6/09	12/09		Dolphins	Tallahassee CLC	7/3/09	2/10		L&C	Dongguan Wan	12/28/08	12/31/09
Tampa AMC	11/6/09	12/09			Tijuana	6/1/09	12/31/09		Raleigh	9/4/09		
Tampa Cha	11/6/09	12/09		DS3D	Sioux Falls	6/1/09	5/31/10		Cleveland	11/13/09		
Tarentum Cmk	11/6/09	12/09			Norwalk	6/19/09	11/19/09		Spokane	11/20/09		
Temecula Reg	11/11/09	12/09			Nuremberg	11/15/07	11/14/09		Victoria DCI	11/13/09		
Tigard Reg	11/6/09	12/09			Poitiers Imax 3D	2/1/07	1/31/10		LivingSe	Sioux Falls	6/1/09	5/31/10
Toluca Cpl	11/6/09	12/09			Portland OMSI	10/23/09			LOLL	Loch Lomond	7/24/02	
Tomball San	11/11/09	12/09			Everest	7/1/08	12/31/09		MagDes	Ahmedabad	5/25/09	5/24/10
Torrance AMC	11/6/09	12/09			Sioux Falls	6/1/09	5/31/10		Hong Kong BEA	11/6/08	11/5/09	
Tukwila AMC	11/6/09	12/09			FightPil	4/1/07	11/09		Nanjing YSTC	12/15/08	12/14/09	
Tulsa Cmk	11/6/09	12/09			Pensacola	9/18/09			Toulouse	2/5/09	1/4/10	
Vienna CX	11/09	12/09		FMTTM	Tampa MOSI	12/1/08	11/30/09		Guayaquil	3/1/09	3/1/10	
Virginia Beach AMC	11/6/09	12/09			Bogota PA	8/14/09	11/13/09		MOE	McMinnville	10/1/08	9/12/10
Virginia Beach AMSC	11/11/09	12/09			Budapest CC	5/7/09	12/09		MOF	Pensacola	11/8/96	
Warsaw CC	11/09	12/09			Calgary TWS	11/8/08	11/7/09		MOTGL	Detroit SC	7/31/08	7/31/10
Wauwatosa AMC	11/6/09	12/09			Glasgow	6/6/09	4/10			Duluth	2/09	2/10
West Nyack Imx	11/6/09	12/09			Guayaquil	2/13/09	2/10			Gatineau	6/6/08	6/10/10
West Palm Beach Muv	11/6/09	12/09			Hastings	10/5/09	5/31/10			Jersey City	11/13/09	6/10
Westminster Orc AMC	11/6/09	12/09			London BFI	10/3/08	12/4/09			Pittsburgh CSC	8/26/09	8/10
Westminster Pro AMC	11/6/09	12/09			Lucerne	12/1/08	11/30/09			Toronto OSC	5/9/08	
White Plains NA	11/6/09	12/09			New Orleans	11/4/09	3/10			Alamogordo	11/4/09	7/31/10
Williamsville Reg	11/6/09	12/09			Oklahoma City	11/6/08	11/09			Barcelona	1/1/08	1/1/10
Wimbledon Ode	11/11/09	12/09			Prague CC	1/8/09	1/7/10			Bradford	2/17/09	2/15/10
Woodbridge AMC	11/6/09	12/09			Schenectady	7/1/09	6/30/10			Buenos Aires NA	2/15/09	12/31/09
Woodbridge Cpx	11/6/09	12/09			Speyer Imax	12/18/08	12/17/09			Charleston WV	11/1/09	4/30/10
Woodland Hills AMC	11/6/09	12/09		FON	Baltimore MSC	9/9/09	1/3/10			Gatineau	2/1/09	12/31/09
Woodridge Cmk	11/6/09	12/09			Hutchinson	9/23/09	12/09			Houston MNS	9/1/09	5/1/10

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close	
Madrid		1/1/08	1/1/10	Cherry Hill AMC		10/27/09	11/5/09	South Barrington AMC		10/27/09	11/5/09	
Myrtle Beach DCI		3/20/09	12/31/09	City of Industry AMC		10/27/09	11/5/09	South Gate Reg		10/27/09	11/5/09	
<b>Quebec</b>	<b>10/28/09</b>			Columbia AMC		10/27/09	11/5/09	South Miami AMC		10/27/09	11/5/09	
Raleigh		3/6/09	11/1/09	Columbus ETC AMC		10/27/09	11/5/09	Sterling Hts AMC		10/27/09	11/5/09	
Regina		3/15/09	11/1/09	Columbus LTC AMC		10/28/09	11/5/09	Stockton Reg		10/27/09	11/5/09	
Sioux Falls		6/1/09	5/1/10	Concord AMC		10/27/09	11/5/09	Stony Brook AMC		10/27/09	11/5/09	
Tijuana		7/20/09	12/31/09	Covina AMC		10/27/09	11/5/09	Sugar Land AMC		10/27/09	11/5/09	
<b>Winnipeg</b>	<b>9/12/09</b>	<b>9/10</b>		Cupertino AMC		10/27/09	11/5/09	Sydney HCL		10/27/09	11/5/09	
Mummies	Albuquerque	9/1/09	3/31/10	Curitiba		10/27/09	11/5/09	Taipei Vie		10/27/09	11/5/09	
	<b>Memphis Pink</b>	<b>11/19/08</b>	<b>11/13/09</b>	Danvers AMC		10/27/09	11/5/09	Tallahassee AMC		10/27/09	11/5/09	
<b>San Jose Tech</b>	<b>5/6/09</b>	<b>11/09</b>		Deer Park Reg		10/27/09	11/5/09	Tampa AMC		10/27/09	11/5/09	
MysticInd	Valencia Reg	6/19/09	12/31/09	El Dorado Hills Reg		10/27/09	11/5/09	<b>Tampa Cha</b>	<b>10/28/09</b>			
	Boston MOS	5/22/09	2/10	Emeryville AMC		10/27/09	11/5/09	Tianjin CFC		10/27/09	11/5/09	
	McMinnville	9/1/09	12/31/09	Escondido Reg		10/27/09	11/5/09	Tigard Reg		10/27/09	11/5/09	
<b>NASCAR</b>	<b>Saint Louis SC</b>	<b>10/14/09</b>	<b>12/09</b>	Fairfield Reg		10/27/09	11/5/09	Toluca Cpl		10/27/09	11/5/09	
ND	Daytona Beach	4/15/04		Fort Myers Reg		10/27/09	11/5/09	Torrance AMC		10/27/09	11/5/09	
Niagara	<b>Mobile</b>	<b>9/9/09</b>	<b>1/10</b>	Frisco AMC		10/27/09	11/5/09	Vienna CX		10/27/09	11/5/09	
OMATS	New Delhi ICC			Garland AMC		10/28/09	11/5/09	Virginia Beach AMC		10/27/09	11/5/09	
OO	Niagara Can DCI	7/1/86		Graz CX		10/27/09	11/5/09	Wauwatosa AMC		10/28/09	11/5/09	
OW3D	Niagara NY DCI	5/1/07		Greenwich Ode		10/28/09	11/5/09	West Palm Beach Muv		10/27/09	11/5/09	
<b>Seattle PSC 2</b>	<b>10/2/09</b>	<b>11/5/09</b>		Hamilton AMC		10/27/09	11/5/09	Westminster Orc AMC		10/27/09	11/5/09	
	San Diego NHM	3/31/01	12/09	Hampton AMC		10/27/09	11/5/09	Westminster Pro AMC		10/27/09	11/5/09	
	Shijiazhuang	2/1/08	2/1/10	Harahan AMC		10/27/09	11/5/09	Wimbledon Ode		10/28/09	11/5/09	
Ozarks	Poznan CC	10/16/09	12/31/10	Henderson Reg		10/27/09	11/5/09	Woodbridge AMC		10/27/09	11/5/09	
RATW	Sofia CC	5/22/09	12/31/09	Highlands Ranch AMC		10/27/09	11/5/09	Woodland Hills AMC		10/27/09	11/5/09	
	Branson	1/93	12/09	Hodgkins AMC		10/27/09	11/5/09	ToFly	Warner Robins	7/92		
	Reno Fleisch	6/1/09	12/31/09	Homestead AMC		10/27/09	11/5/09	Trex	Washington NASM	7/1/76		
	Sioux Falls	6/1/09	5/1/10	Honolulu Reg		10/28/09	11/5/09	TRF	Hong Kong BEA	1/1/09	12/31/09	
Rheged	Victoria DCI	9/18/09	12/31/09	Hooksett Zya		10/28/09	11/5/09	<b>San Antonio 3D</b>	<b>11/11/09</b>			
SC	Penrith	7/1/00		Houston GP AMC		10/27/09	11/5/09	<b>Baltimore MSC</b>	<b>9/10/09</b>	<b>1/3/10</b>		
SeaMonst	<b>Pensacola</b>	<b>11/11/09</b>		Independence AMC		10/27/09	11/5/09	UnderSea	Menlyn	9/1/09		
	Baton Rouge	3/1/09	2/28/10	Indianapolis Ker		10/27/09	11/5/09	VanGogh	San Diego RHF	4/1/09	3/31/10	
	Birmingham UK	12/07	12/09	Jacksonville AMC		10/28/09	11/5/09		Athens Eug	9/22/09	3/22/10	
	Budapest CC	12/08	12/09	Juarez Cpl		10/27/09	11/5/09		Atlanta FSC	10/7/09		
	Charleston WV	7/9/09	11/9/09	Kansas City AMC		10/27/09	11/5/09		Baltimore MSC	10/7/09	1/10	
	<b>Cleveland</b>	<b>11/2/09</b>		Kawasaki 109		10/27/09	11/5/09		Davenport	<b>10/10/09</b>	<b>1/11/10</b>	
	Hague	6/29/09	12/14/09	Kiev KT		10/27/09	11/5/09		Hague	2/2/09	2/1/10	
	Harrisburg	4/1/09	12/31/09	Knoxville Reg		10/27/09	11/5/09		Kansas City Sci	9/30/09	12/31/09	
	Kuwait SCK	12/7/08	11/09	Kennesaw AMC		10/27/09	11/5/09		<b>Louisville SC</b>	<b>10/21/09</b>	<b>1/10</b>	
	Leon Exp	6/1/09	11/30/09	Kent AMC		10/27/09	11/5/09		Lubbock	10/1/09	12/31/09	
	<b>Louisville SC</b>	<b>5/20/09</b>	<b>1/2/10</b>	Kiev KT		10/27/09	11/5/09		<b>Melbourne MV</b>	<b>8/19/09</b>	<b>11/15/09</b>	
	Lubbock	1/23/09	1/23/10	Knoxville Reg		10/27/09	11/5/09		Raleigh	9/18/09	3/14/10	
	Singapore SC	2/28/09	2/10	Kunming		10/27/09	11/5/09		Vulcania	Vulcania	2/22/02	
	Sofia CC	12/08	12/09	Kuwait 360		10/27/09	11/5/09		WATE	Katoomba	6/1/97	
Sharks3D	Alamogordo	1/2/09	12/31/09	Kwangju CGV		10/27/09	11/5/09		WildOcea	Cathedral City	<b>7/31/09</b>	<b>12/31/09</b>
	Galveston	6/1/09	12/31/09	Lacey Reg		10/27/09	11/5/09		Denver MNS	<b>6/12/09</b>	<b>3/10</b>	
	Hampton VASC	9/11/09	12/31/09	Las Vegas RR Reg		10/27/09	11/5/09		Galveston	8/1/09	3/31/10	
	Hartberg	3/5/09	12/31/09	Las Vegas SA Reg		10/27/09	11/5/09		Guayaquil	1/15/09	12/31/09	
	Madrid	7/1/09	12/31/09	Little Rock DT		10/27/09	11/5/09		Lubbock	8/15/09	5/1/10	
	<b>Monterey CA</b>	<b>1/9/09</b>	<b>12/09</b>	Livonia AMC		10/27/09	11/5/09		McMinnville	<b>10/7/09</b>	<b>4/10</b>	
	Nagoya OT	10/1/09	12/13/10	Lodz CC		10/27/09	11/5/09		Milwaukee	<b>10/2/09</b>	<b>5/10</b>	
	Orlando SC	9/19/09	12/31/09	Long Beach Reg		10/27/09	11/5/09		Moscow Nes	6/12/09	12/31/09	
	<b>Phoenix ASC</b>	<b>6/3/09</b>	<b>12/31/09</b>	Los Angeles CC AMC		10/27/09	11/5/09		New York AMNH	<b>9/24/09</b>	<b>12/09</b>	
	Richmond SMV	6/26/09	1/3/10	Manila NE SM		10/27/09	11/5/09		Regina	<b>8/21/09</b>	<b>3/10</b>	
	Virginia Beach AMSC	7/1/09	12/31/09	Melbourne HCL		10/27/09	11/5/09		Taichung ST	12/20/08	12/31/09	
SI	Harbin	12/15/08	12/14/09	Mesa DT		10/27/09	11/5/09		<b>Tallahassee CLC</b>	<b>5/15/09</b>	<b>12/09</b>	
SM3	West Palm Beach Muvl	9/14/07	9/22	Mesquite AMC		10/27/09	11/5/09		Valencia Spn	9/30/09	5/30/10	
SpaceSta	Taipei AM	7/1/09	12/31/09	Methuen AMC		10/27/09	11/5/09		Zion	7/6/09	6/30/10	
SU	<b>Pensacola</b>	<b>11/26/08</b>	<b>11/09</b>	Midlothian Reg		10/27/09	11/5/09		<b>Wolves WS3D</b>	<b>Hibbing</b>	<b>9/1/09</b>	<b>12/1/09</b>
SupeSpee	Durban	11/21/08	11/21/09	Morrow AMC		10/27/09	11/5/09		Gatineau	9/25/09	1/3/10	
ThisIsIt	Menlyn	11/21/08	11/21/09	Moscow NA		10/27/09	11/5/09		Kenner	7/1/09	6/30/10	
	Albany NY Reg	10/27/09	11/5/09	Mumbai		10/27/09	11/5/09		Lubbock	5/29/09	12/30/09	
	Alexandria AMC	10/27/09	11/5/09	National City AMC		10/27/09	11/5/09		<b>Omaha Zoo</b>	<b>5/13/09</b>	<b>4/10</b>	
	Aliso Viejo Reg	10/27/09	11/5/09	New Brunswick AMC		10/27/09	11/5/09		Parker	5/30/09	11/30/09	
	Altamonte AMC	10/27/09	11/5/09	New York 34 AMC		10/27/09	11/5/09		Des Moines	11/16/08	12/09	
	Arcadia AMC	10/27/09	11/5/09	Newport AMC		10/27/09	11/5/09		Albany NY Reg	10/16/09	11/09	
	Auburn Hills AMC	10/27/09	11/5/09	Olathe AMC		10/28/09	11/5/09		Alexandria AMC	10/16/09	11/09	
	Augusta Reg	10/27/09	11/5/09	Orange Park AMC		10/27/09	11/5/09		Aliso Viejo Reg	10/16/09	11/09	
	Aventura AMC	10/27/09	11/5/09	Orlando WL Reg		10/27/09	11/5/09		Altamonte AMC	10/16/09	11/09	
	Baltimore AMC	10/27/09	11/5/09	Osaka 109		10/27/09	11/5/09		<b>Apple Valley Imx</b>	<b>11/4/09</b>	<b>11/5/09</b>	
	Beijing Wan	10/27/09	11/5/09	Perth HCL		10/27/09	11/5/09		Arcadia AMC	10/16/09	11/09	
	Bellevue LSC	10/27/09	11/5/09	Phoenix DV AMC		10/27/09	11/5/09		<b>Atlantic City</b>	<b>10/21/09</b>	<b>11/09</b>	
	Bensalem AMC	10/27/09	11/5/09	Reading RCT		10/27/09	11/5/09		<b>Auburn Hills AMC</b>	<b>10/21/09</b>	<b>11/09</b>	
	Brooklyn SB Reg	10/27/09	11/5/09	Saco Zya		10/28/09	11/5/09		Augusta Reg	10/16/09	11/09	
	Burbank AMC	10/27/09	11/5/09	Saint Paul AMC		10/27/09	11/5/09		Austin	10/16/09	11/09	
	Camarillo Reg	10/27/09	11/5/09	San Diego AMC		10/27/09	11/5/09		Aventura AMC	10/16/09	11/09	
	Changchun Wan	10/27/09	11/5/09	San Diego Reg		10/27/09	11/5/09		Baltimore AMC	10/16/09	11/09	
	Changsha Wan	10/27/09	11/5/09	San Jose AMC		10/27/09	11/5/09		Bellevue LSC	10/16/09	11/09	
	Charleston SC SEC	10/27/09	11/5/09	Santa Clara AMC		10/27/09	11/5/09		Bensalem AMC	10/16/09	11/09	
	Charlotte Reg	10/27/09	11/5/09	Sao Paulo		10/27/09	11/5/09		<b>Birmingham AL</b>	<b>10/21/09</b>		
				Shobu 109		10/27/09	11/5/09					
				Simi Valley Reg		10/27/09	11/5/09					

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
Brooklyn SB Reg	10/16/09	11/09		Homestead AMC	10/16/09	11/09		Orlando WL Reg	10/16/09	11/09	
Buford Reg	10/16/09	11/09		Honolulu Reg	10/16/09	11/09		Phoenix DV AMC	10/16/09	11/09	
Burbank AMC	10/16/09	11/09		Hooksett Zya	10/16/09	11/09		Portage GQT	10/16/09	11/09	
Calgary Cpx	10/16/09	11/09		Houston GP AMC	10/16/09	11/09		Providence NA	10/16/09	11/09	
Camarillo Reg	10/16/09	11/09		Huntsville	10/16/09	11/09		Reading JF	10/16/09	11/09	
Chantilly	10/16/09	11/09		Independence AMC	10/16/09	11/09		<b>Reading RCT</b>	<b>10/23/09</b>	<b>11/5/09</b>	
Charleston SC SEC	10/16/09	11/09		Indianapolis Ker	10/16/09	11/09		<b>Saco Zya</b>	<b>10/21/09</b>	<b>11/5/09</b>	
Charlotte Reg	10/16/09	11/09		Irvine Reg	10/16/09	11/09		Saint Paul AMC	10/16/09	11/09	
Cherry Hill AMC	10/16/09	11/09		Jacksonville AMC	10/16/09	11/09		San Antonio San	10/16/09	11/09	
Chicago Imx	10/16/09	11/09		Kansas City AMC	10/16/09	11/09		San Diego AMC	10/16/09	11/09	
Cincinnati NA	10/16/09	11/09		Kennesaw AMC	10/16/09	11/09		San Diego Reg	10/16/09	11/09	
City of Industry AMC	10/16/09	11/09		Kent AMC	10/16/09	11/09		San Francisco AMC	10/16/09	11/09	
<b>Col Springs Cmk</b>	<b>10/21/09</b>	<b>11/09</b>		King of Prussia Reg	10/16/09	11/09		San Jose AMC	10/16/09	11/09	
Columbia AMC	10/16/09	11/09		Knoxville Reg	10/16/09	11/09		Sandy	10/16/09	11/09	
Columbus ETC AMC	10/16/09	11/09		Lacey Reg	10/16/09	11/09		Santa Clara AMC	10/16/09	11/09	
Columbus LTC AMC	10/16/09	11/09		Lansing Cel	10/16/09	11/09		Seattle PSC 2	10/16/09	11/09	
Concord AMC	10/16/09	11/09		Las Vegas RR Reg	10/16/09	11/09		Seattle TP Reg	10/16/09	11/09	
Council Bluffs Ker	10/16/09	11/09		Las Vegas SA Reg	10/16/09	11/09		Simi Valley Reg	10/16/09	11/09	
Covina AMC	10/16/09	11/09		Little Rock DT	10/16/09	11/09		South Barrington AMC	10/16/09	11/09	
Cupertino AMC	10/16/09	11/09		Livonia AMC	10/16/09	11/09		South Gate Reg	10/16/09	11/09	
Dallas Cmk	10/16/09	11/09		Long Beach Reg	10/16/09	11/09		South Miami AMC	10/16/09	11/09	
Danvers AMC	10/16/09	11/09		Los Angeles CC AMC	10/16/09	11/09		Sterling Hts AMC	10/16/09	11/09	
Dearborn	10/16/09	11/09		Los Angeles NA	10/16/09	11/09		Stockton Reg	10/16/09	11/09	
Deer Park Reg	10/16/09	11/09		Los Angeles UC AMC	10/16/09	11/09		Stony Brook AMC	10/16/09	11/09	
Denver CC Reg	10/16/09	11/09		Manchester NA	10/16/09	11/09		Sugar Land AMC	10/16/09	11/09	
Dublin Reg	10/16/09	11/09		Mesa DT	10/16/09	11/09		Tallahassee AMC	10/16/09	11/09	
Edmonton Cpx	10/16/09	11/09		Mesquite AMC	10/16/09	11/09		Tampa AMC	10/16/09	11/09	
El Dorado Hills Reg	10/16/09	11/09		Methuen AMC	10/16/09	11/09		<b>Tampa MOSI</b>	<b>11/7/09</b>		
Emeryville AMC	10/16/09	11/09		Midlothian Reg	10/16/09	11/09		Tigard Reg	10/16/09	11/09	
Escondido Reg	10/16/09	11/09		Montreal Cpx	10/16/09	11/09		Tomball San	10/16/09	11/09	
Fairfield Reg	10/16/09	11/09		Morrow AMC	10/16/09	11/09		Toronto Cpx	10/16/09	11/09	
Fitchburg Ker	10/16/09	11/09		Nashville Reg	10/16/09	11/09		Torrance AMC	10/16/09	11/09	
Fort Myers Reg	10/16/09	11/09		Natick JF	10/16/09	11/09		Tukwila AMC	10/16/09	11/09	
Fresno Reg	10/16/09	11/09		National City AMC	10/16/09	11/09		Virginia Beach AMC	10/16/09	11/09	
Frisco AMC	10/16/09	11/09		New Brunswick AMC	10/16/09	11/09		<b>Wauwatosa AMC</b>	<b>10/21/09</b>	<b>11/5/09</b>	
Garland AMC	10/16/09	11/09		New York 34 AMC	10/16/09	11/09		<b>West Nyack Imx</b>	<b>10/30/09</b>	<b>11/5/09</b>	
Gloucester Cpx	10/16/09	11/09		<b>New York Emp AMC</b>	<b>10/21/09</b>	<b>11/09</b>		West Palm Beach Muv	10/16/09	11/09	
Grand Blanc NCG	10/16/09	11/09		New York LS AMC	10/16/09	11/09		Westminster Orc AMC	10/16/09	11/09	
Hamilton AMC	10/16/09	11/09		Newport AMC	10/16/09	11/09		Westminster Pro AMC	10/16/09	11/09	
Hampton AMC	10/16/09	11/09		Noblesville GQT	10/16/09	11/09		Woodbridge AMC	10/16/09	11/09	
Harahan AMC	10/16/09	11/09		<b>Norwalk</b>	<b>11/20/09</b>			Woodland Hills AMC	10/16/09	11/09	
Henderson Reg	10/16/09	11/09		Olathe AMC	10/16/09	11/09		Woodridge Cmk	10/16/09	11/09	
Highlands Ranch AMC	10/16/09	11/09		Orange Park AMC	10/16/09	11/09		ZionCany	Zion	5/24/94	
<b>Hodgkins AMC</b>	<b>10/21/09</b>	<b>11/5/09</b>		Orlando P Reg	10/16/09	11/09					

## November 2009 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close	
Ahmedabad	Cyberwor	1/6/09	12/13/09	Arcadia AMC	ChriCarol	11/6/09	12/09	Barakaldo Yel	ChriCarol	11/09	12/09	
	MagDes	5/25/09	5/24/10		ThisIsIt	10/27/09	11/5/09	Barcelona	DinoAliv	3/15/08	1/1/10	
AI Khobar	JTM	4/24/09	4/23/10		WTWTA	10/16/09	11/09		Mummie3D	1/1/08	1/1/10	
Alamogordo	MTTM	11/4/09	7/31/10	Athens Eug	VanGogh	9/22/09	3/22/10	Batavia GQT	ChriCarol	11/6/09	12/09	
	Sharks3D	1/2/09	12/31/09	Atlanta FSC	VanGogh	10/7/09		Baton Rouge	SeaMonst	3/1/09	2/28/10	
Albany NY Reg	ChriCarol	11/6/09	12/09	Atlantic City	ChriCarol	11/6/09	12/09	Beijing Wan	ThisIsIt	10/27/09	11/5/09	
	ThisIsIt	10/27/09	11/5/09		WTWTA	10/21/09	11/09	Bellevue LSC	ChriCarol	11/6/09	12/09	
Albuquerque	DinoAliv	9/1/09	3/31/10	Auburn Hills AMC	ChriCarol	11/6/09	12/09	Bensalem AMC	ThisIsIt	10/27/09	11/5/09	
	GCA	3/15/09	9/15/10		ThisIsIt	10/27/09	11/5/09	Berlin CS	WTWTA	10/16/09	11/09	
	Mummies	9/1/09	3/31/10	Auckland Sky	ChriCarol	11/09	12/09		ChriCarol	11/09	12/09	
Alexandria AMC	ChriCarol	11/6/09	12/09	Augusta Reg	ChriCarol	11/6/09	12/09		D&W3D	3/13/08	12/31/09	
	ThisIsIt	10/27/09	11/5/09		WTWTA	10/16/09	11/09		DinoAliv	6/15/09	12/30/09	
Alhambra Reg	ChriCarol	11/6/09	12/09	Austin	ChriCarol	11/13/09	12/17/09		FMTTM	12/1/08	11/30/09	
Aliso Viejo Reg	ChriCarol	11/6/09	12/09		WTWTA	10/16/09	11/09		HaunCast	4/5/01		
	ThisIsIt	10/27/09	11/5/09	Aventura AMC	ChriCarol	11/6/09	12/09	Birmingham AL	WTWTA	10/21/09		
Altamonte AMC	WTWTA	10/16/09	11/09		ThisIsIt	10/27/09	11/5/09	Birmingham UK	ChriCarol	11/6/09	12/09	
	6/1/09	12/31/09			WTWTA	10/16/09	11/09		DinoAliv	10/24/08	1/1/10	
Amneville	GCA	6/30/09	6/29/10						SeaMonst	12/07	12/09	
	11/1/09	12/09		Baltimore MSC	Africa	9/9/09	1/3/10	Bogota PA	CDS	9/18/09	11/30/09	
Amsterdam PN	ChriCarol	11/09	12/09		Antarc	9/9/09	1/3/10		FMTTM	8/14/09	11/13/09	
Anaheim	ChriCarol	11/11/09	12/09		FON	9/9/09	1/3/10		Boise Reg	ChriCarol	11/6/09	12/09
	WTWTA	11/4/09	11/5/09		TTL	9/10/09	1/3/10		Boston MOS	MysticInd	5/22/09	2/10
Apple Valley Imx	ChriCarol	11/6/09	12/09		VanGogh	10/7/09	1/10		Boston NEA	D&W3D	2/16/08	12/31/09
	DinoAliv	2/1/09	11/30/09		ChriCarol	11/09	12/09		Bradford	ChriCarol	11/13/09	12/09

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close	
Branson	DinoAliv	5/25/08	1/1/10	Curitiba	ThisIsIt	10/27/09	11/5/09	Glasgow	Mummie3D	2/1/09	12/31/09	
	JTM	9/2/09	3/11		WTWTA	10/16/09	11/09		WS3D	9/25/09	1/3/10	
	Mummie3D	2/17/09	2/15/10		ChriCarol	11/6/09	12/09		ChriCarol	11/6/09	12/09	
	Ozarks	1/93	12/09		ThisIsIt	10/27/09	11/5/09		FMTTM	6/6/09	4/10	
	D&W3D	10/23/09	12/31/10		Dallas Cmk	ChriCarol	11/6/09	12/09	Glendale AMC	ChriCarol	11/09	
Brooklyn SB Reg	ChriCarol	11/6/09	12/09		WTWTA	10/16/09	11/09	Gloucester Cpx	ChriCarol	11/6/09		
ThisIsIt	10/27/09	11/5/09	Dallas MNS		HOTB	3/18/09	9/24/10	WTWTA	10/16/09	11/09		
Budapest CC	WTWTA	10/16/09	11/09	Danvers AMC	ChriCarol	11/6/09	12/09	Grand Blanc NCG	ChriCarol	11/6/09	12/09	
	ChriCarol	11/09	12/09		ThisIsIt	10/27/09	11/5/09		WTWTA	10/16/09	11/09	
	FMTTM	5/7/09	12/09		WTWTA	10/16/09	11/09		GC	11/1/99	12/09	
Buenos Aires NA	SeaMonst	12/08	12/09	Davenport	VanGogh	10/10/09	1/11/10	Grand Canyon DCI	ChriCarol	11/6/09	12/09	
	Mummie3D	2/15/09	12/31/09		NASCAR	4/15/04			Grand Rapids Cel	ChriCarol	11/09	
	ChriCarol	11/6/09	12/09		Dearborn	ChriCarol	11/11/09	12/09	Graz CX	ChriCarol	11/09	
Buford Reg	WTWTA	10/16/09	11/09	Daytona Beach	JTM	1/21/09	1/1/10	Greenwich Ode	ThisIsIt	10/27/09	11/5/09	
	ChriCarol	11/6/09	12/09		WTWTA	10/16/09	11/09		ChriCarol	11/18/09	12/09	
	WTWTA	10/16/09	11/09		Deer Park Reg	ChriCarol	11/6/09	12/09	ThisIsIt	10/28/09	11/5/09	
Burbank AMC	ChriCarol	11/6/09	12/09	Denver CC Reg	ThisIsIt	10/27/09	11/5/09	Guadalajara Cpl	ChriCarol	11/6/09	12/09	
	ThisIsIt	10/27/09	11/5/09		WTWTA	10/16/09	11/09		DinoAliv	2/15/09	12/31/09	
	WTWTA	10/16/09	11/09		WTWTA	10/16/09	11/09		FMTTM	2/13/09	2/10	
Calgary Cpx	ChriCarol	11/6/09	12/09	Denver MNS	ChriCarol	11/6/09	12/09	Guayaquil	Galapago	11/16/06	11/15/09	
	WTWTA	10/16/09	11/09		WildOcea	6/12/09	3/10		MOE	3/1/09	3/1/10	
	Animalop	10/31/09	10/10		Des Moines	WTW	11/16/08	12/09	WildOcea	1/15/09	12/31/09	
Calgary TWS	DinoAliv	4/1/09	4/1/10	Detroit SC	WTWTA	10/16/09	11/09	Hague	SeaMonst	6/29/09	12/14/09	
	FMTTM	11/8/08	11/7/09		Animalop	3/18/09	3/13/10		VanGogh	2/2/09	2/1/10	
	HOTB	2/1/09	1/31/10		MOTGL	7/31/08	7/31/10		Halifax	ChriCarol	11/6/09	
Camarillo Reg	HumanBod	1/09	12/09	Dongguan Wan	L&C	12/28/08	12/31/09	Hamilton AMC	ChriCarol	11/6/09	12/09	
	ChriCarol	11/6/09	12/09		Dubai IBSM	JTM	8/21/09	2/21/10	ChriCarol	11/6/09	12/09	
	ThisIsIt	10/27/09	11/5/09		Dublin Reg	ChriCarol	11/6/09	12/09	ThisIsIt	10/27/09	11/5/09	
Cathedral City	WTWTA	10/16/09	11/09	Duluth	WTWTA	10/16/09	11/09	Hampton AMC	WTWTA	10/16/09	11/09	
	ChriCarol	11/6/09	12/09		MOTGL	2/09	2/10		ChriCarol	11/6/09	12/09	
	CWACOM	10/21/09	WildOcea		Bugs	11/27/09	6/27/10		WTWTA	10/16/09	11/09	
Changchun Wan	7/31/09	12/31/09	ThisIsIt	Durban	JTM	5/15/09	12/1/09	Hampton VASC	ChriCarol	11/6/09	12/09	
	WTWTA	10/27/09	11/5/09		SupeSpee	11/21/08	11/21/09		D&W3D	9/11/09	12/31/10	
	Changsha Wan	10/27/09	11/5/09		Bears	12/08	12/09		Sharks3D	9/11/09	12/31/09	
Chantilly	WTWTA	10/16/09	11/09	Edina AMC	ChriCarol	11/11/09	12/09	Harahan AMC	ChriCarol	11/6/09	12/09	
	ChriCarol	11/6/09	12/09		WTWTA	10/16/09	11/09		ThisIsIt	10/27/09	11/5/09	
	ThisIsIt	10/27/09	11/5/09		India	10/9/09	10/9/10		WTWTA	10/16/09	11/09	
Charleston SC SEC	WTWTA	10/16/09	11/09	El Dorado Hills Reg	El Dorado Hills Reg	ChriCarol	11/6/09	12/09	Harbin	SI	12/15/08	12/14/09
	Mummie3D	11/1/09	4/30/10		ThisIsIt	10/27/09	11/5/09	Animalop	9/8/09	9/10		
	SeaMonst	7/9/09	11/9/09		WTWTA	10/16/09	11/09	ChriCarol	11/6/09	12/09		
Charlotte Reg	ChriCarol	11/6/09	12/09	Elizabeth AMC	ChriCarol	11/11/09	12/09	Harrisburg	HaunCast	10/2/09	11/5/09	
	ThisIsIt	10/27/09	11/5/09		Emeryville AMC	ChriCarol	11/6/09	12/09	SeaMonst	4/1/09	12/31/09	
	WTWTA	10/16/09	11/09		ThisIsIt	10/27/09	11/5/09	Bears	4/15/09	12/31/09		
Chattanooga	AfricAdv	7/8/09	11/5/09	Edmonton TWS	WTWTA	10/16/09	11/09	Hartberg	FMTTM	10/5/09	5/31/10	
	Cherry Hill AMC	ChriCarol	11/6/09		India	10/9/09	10/9/10		Henderson Reg	ChriCarol	11/6/09	
	ThisIsIt	10/27/09	11/5/09		El Dorado Hills Reg	ChriCarol	11/6/09	12/09	ThisIsIt	10/27/09	11/5/09	
Chicago Imx	WTWTA	10/16/09	11/09	Evansville Sho	ThisIsIt	10/27/09	11/5/09	Hastings	Sharks3D	3/5/09	12/31/09	
	ChriCarol	11/6/09	12/09		WTWTA	10/16/09	11/09		WTWTA	10/16/09	11/09	
	WTWTA	10/16/09	11/09		ChriCarol	11/13/09	12/09		Wolves	9/1/09	12/1/09	
Cincinnati NA	ChriCarol	11/6/09	12/09	Fairfield Reg	WTWTA	10/16/09	11/09	Highlands Ranch AMC	Highlands Ranch AMC	ChriCarol	11/6/09	
	WTWTA	10/16/09	11/09		ChriCarol	11/6/09	12/09		ChriCarol	11/6/09	12/09	
	ChriCarol	11/6/09	12/09		ThisIsIt	10/27/09	11/5/09		ChriCarol	11/6/09	12/09	
City of Industry AMC	WTWTA	10/16/09	11/09	Fitchburg Ker	WTWTA	10/16/09	11/09	Homestead AMC	WTWTA	10/21/09	11/5/09	
	ChriCarol	11/6/09	12/09		ChriCarol	11/6/09	12/09		ChriCarol	11/6/09	12/09	
	ThisIsIt	10/27/09	11/5/09		WTWTA	10/16/09	11/09		ChriCarol	11/6/09	12/09	
Cleveland	WTWTA	10/16/09	11/09	Fort Lauderdale	ChriCarol	11/6/09	12/09	Hong Kong BEA	WTWTA	10/27/09	11/5/09	
	LBC	11/13/09	SeaMonst		WTWTA	10/16/09	11/09		ChriCarol	10/27/09	11/5/09	
	11/2/09	WTWTA	10/21/09		AfricAdv	1/18/08	12/31/09		WTWTA	10/16/09	11/09	
Col Springs Cmk	ChriCarol	11/11/09	12/09	Fort Myers Reg	ChriCarol	11/6/09	12/09	Hong Kong UA	Cyberwor	11/6/08	11/5/09	
	WTWTA	10/21/09	11/09		WTWTA	10/16/09	11/09		MagDes	11/6/08	11/5/09	
	ChriCarol	11/11/09	12/09		ChriCarol	11/6/09	12/09		Trex	1/1/09	12/31/09	
Colleyville	WTWTA	10/16/09	11/09	Fresno Reg	ThisIsIt	10/27/09	11/5/09	Honolulu Reg	ChriCarol	11/6/09	12/09	
	ChriCarol	11/11/09	12/09		WTWTA	10/16/09	11/09		ChriCarol	11/6/09	12/09	
	ChriCarol	11/6/09	12/09		GCA	3/4/09	2/10		ThisIsIt	10/28/09	11/5/09	
Columbus COSI	ThisIsIt	10/27/09	11/5/09	Frisco AMC	WTWTA	10/16/09	11/09	Hooksett Zya	WTWTA	10/16/09	11/09	
	WTWTA	10/16/09	11/09		ChriCarol	11/6/09	12/09		ChriCarol	11/6/09	12/09	
	Animalop	9/17/09	6/17/10		ChriCarol	11/6/09	12/09		ChriCarol	11/6/09	12/09	
Columbus ETC AMC	GCA	5/30/09	12/31/09	Galveston	Bugs	6/19/09	11/30/09	Houston GP AMC	WTWTA	10/16/09	11/09	
	ChriCarol	11/6/09	12/09		GCA	3/4/09	2/10		ChriCarol	11/6/09	12/09	
	ThisIsIt	10/27/09	11/5/09		WTWTA	10/16/09	11/09		ThisIsIt	10/27/09	11/5/09	
Columbus GA	WTWTA	10/16/09	11/09	ATSOT	WTWTA	10/16/09	11/09	Houston MNS	WTWTA	10/16/09	11/09	
	CRA	9/9/09	1/3/10		ChriCarol	11/21/09	9/21/10		ChriCarol	11/11/09	12/09	
	ChriCarol	11/6/09	12/09		ChriCarol	11/11/09	12/09		Mummie3D	9/1/09	5/1/10	
Columbus LTC AMC	ThisIsIt	10/28/09	11/5/09	Garden City	D&W3D	3/18/09	12/31/09	Houston Reg	ChriCarol	11/6/09	12/09	
	WTWTA	10/16/09	11/09		DinoAliv	6/15/09	3/31/10		Huntsville	WTWTA	10/16/09	
	ChriCarol	11/6/09	12/09		Sharks3D	6/1/09	12/31/09		FON	9/23/09	12/09	
Concord AMC	WTWTA	10/16/09	11/09	Garland AMC	WildOcea	8/1/09	3/31/10	Hyderabad	Greece	9/2/09	12/31/09	
	ChriCarol	11/6/09	12/09		GCA	10/27/09			ChriCarol	11/6/09	12/09	
	ThisIsIt	10/27/09	11/5/09		ChriCarol	11/11/09	12/09		ChriCarol	11/6/09	12/09	
Coomera	WTWTA	10/16/09	11/09	Gatineau	ThisIsIt	10/28/09	11/5/09	Independence AMC	WTWTA	10/16/09	11/09	
	India	9/1/09	1/1/10		WTWTA	10/16/09	11/09		ChriCarol	11/6/09	12/09	
	AEK	2/9/09	2/8/10		ChriCarol	11/11/09	12/09		ChriCarol	11/6/09	12/09	
Copenhagen	D&W3D	4/3/09	12/09	Gatineau	WTWTA	10/16/09	11/09	Hutchinson	WTWTA	10/16/09	11/09	
	ChriCarol	11/6/09	12/09		JTM	9/25/09	12/25/09		ChriCarol	11/6/09	12/09	
	WTWTA	10/16/										

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close		
Indianapolis Ker	DinoAliv	2/1/09	12/31/09	Los Angeles CC AMC	ChriCarol	11/6/09	12/09	Nagoya OT	Mummie3D	3/20/09	12/31/09		
	ChriCarol	11/6/09	12/09		ThisIsIt	10/27/09	11/5/09		Sharks3D	10/1/09	12/13/10		
	ThisIsIt	10/27/09	11/5/09		WTWTA	10/16/09	11/09		MagDes	12/15/08	12/14/09		
Irvine Reg	WTWTA	10/16/09	11/09	Los Angeles CSC	ATSOT	9/4/09	12/09	Nanjing YSTC	ChriCarol	11/6/09	12/09		
	ChriCarol	11/6/09	12/09		Los Angeles NA	ChriCarol	11/6/09	12/09	WTWTA	10/16/09	11/09		
Jacksonville AMC	WTWTA	10/16/09	11/09	Los Angeles UC AMC	WTWTA	10/16/09	11/09	Nashville Reg	ChriCarol	11/6/09	12/09		
	ChriCarol	11/6/09	12/09		ChriCarol	11/6/09	12/09		WTWTA	10/16/09	11/09		
	ThisIsIt	10/28/09	11/5/09		WTWTA	10/16/09	11/09		ChriCarol	11/6/09	12/09		
Jakarta	WTWTA	10/16/09	11/09	Louisville NA	ChriCarol	11/6/09	12/09	Natick JF	WTWTA	10/16/09	11/09		
	JTM	4/20/09			CWACOM	10/16/09			ChriCarol	11/6/09	12/09		
Jersey City	Alps	6/24/09	6/10	Louisville SC	SealMonst	5/20/09	1/2/10	National City AMC	WTWTA	10/16/09	11/09		
	FON	5/29/09	1/10		VanGogh	10/21/09	1/10		ChriCarol	11/6/09	12/09		
Juarez Cpl	JTM	11/13/09	12/09	Lubbock	Animalop	11/14/08	12/18/09	New Brunswick AMC	ThisIsIt	10/27/09	11/5/09		
	MOTGL	11/13/09	6/10		SeamMonst	1/23/09	1/23/10		WTWTA	10/16/09	11/09		
Kansas City AMC	ChriCarol	11/6/09	12/09	Lucerne	VanGogh	10/1/09	12/31/09	New Delhi ICC	ND				
	ThisIsIt	10/27/09	11/5/09		WildOcea	8/15/09	5/1/10		New Orleans	DinoAliv	4/1/09		
Kansas City Sci	WTWTA	10/16/09	11/09	Madrid	WS3D	5/29/09	12/30/09	FMTTM	ChriCarol	11/4/09	3/10		
	GCA	6/3/09	5/30/10		Animalop	6/1/09	5/31/10		WTWTA	10/16/09	11/09		
Katoomba	VanGogh	9/30/09	12/31/09	Lucerne	FMTTM	12/1/08	11/30/09	New Rochelle Reg	WTWTA	10/24/09	12/09		
Katowice CC	WATE	6/1/97			DinoAliv	3/15/08	12/31/09		ChriCarol	11/6/09	12/09		
Kawasaki 109	ChriCarol	11/09	12/09	Madrid	Everest	7/1/08	12/31/09	New York 34 AMC	WTWTA	10/21/09	11/09		
Kenner	ThisIsIt	10/27/09	11/5/09		HaunCast	6/12/02			ChriCarol	11/6/09	12/09		
Kennesaw AMC	WS3D	7/1/09	6/30/10	Manchester NA	Mummie3D	1/1/08	1/1/10	New York AMNH	WTWTA	10/16/09	11/09		
ThisIsIt	11/6/09	12/09	Sharks3D	7/1/09	12/31/09	WildOcea	10/28/09	11/09					
Kent AMC	WTWTA	10/16/09	11/09	Manchester Ode	ChriCarol	11/6/09	12/09	New York Emp AMC	WTWTA	10/16/09	11/09		
ChriCarol	11/6/09	12/09	ChriCarol	11/6/09	12/09	New York LS AMC	ChriCarol	11/6/09	12/09				
ThisIsIt	10/27/09	11/5/09	McMinnville	Manchester Ode	WTWTA	10/16/09	11/09	Newport AMC	WTWTA	10/16/09	11/09		
WTWTA	10/16/09	11/09		ChriCarol	11/6/09	12/09	ChriCarol	11/6/09	12/09				
Kiev KT	ChriCarol	11/09	12/09	McMinnville	ThisIsIt	10/27/09	11/5/09	Niagara Can DCI	WTWTA	10/16/09	11/09		
ThisIsIt	10/27/09	11/5/09	MOF	10/1/08	9/12/10	Niagara NY DCI	Animalop	6/19/09	11/19/09				
Killeen	WildOcea	9/1/09		Melbourne HCL	MysticInd	9/1/09	12/31/09	Noblesville GQT	CWACOM	10/30/09			
King of Prussia Reg	Animalop	5/1/09	4/30/10		ChriCarol	11/09	12/09		DS3D	6/19/09	11/19/09		
ChriCarol	11/6/09	12/09	Melbourne MV	ThisIsIt	10/27/09	11/5/09	WTWTA	WTWTA	11/20/09				
WTWTA	10/16/09	11/09		ChriCarol	11/6/09	12/09		ChriCarol	D&W3D	3/13/08			
Knoxville Reg	ChriCarol	11/6/09	12/09	Memphis Pink	Bugs	4/27/09	6/5/10	Nuremberg	DS3D	11/15/07	12/14/09		
ThisIsIt	10/27/09	11/5/09	ChriCarol	11/09	12/09	ChriCarol	D&W3D	3/13/08					
WTWTA	10/16/09	11/09	Memphis Pink	VanGogh	8/19/09	11/15/09	Oklahoma City	WTWTA	11/15/07	12/14/09			
ChriCarol	11/09	12/09		GCA	3/23/09	11/09		ChriCarol	WTWTA	10/28/09	11/09		
WTWTA	10/16/09	11/09	Menlyn	Mummies	11/19/08	11/13/09	Olathe AMC	ChriCarol	WTWTA	10/16/09	11/09		
ChriCarol	11/09	12/09		SuperSpee	11/21/08	11/21/09		ChriCarol	ChriCarol	11/6/09	12/09		
ThisIsIt	10/27/09	11/5/09	Mesa DT	UnderSea	9/1/09		Oldsmar AMC	ChriCarol	ChriCarol	11/6/09	12/09		
WTWTA	10/16/09	11/09		ChriCarol	11/6/09	12/09		Omaha Zoo	WTWTA	10/16/09	11/09		
ChriCarol	11/09	12/09	Mesquite AMC	ThisIsIt	10/27/09	11/5/09	Ontario Reg	ChriCarol	ChriCarol	11/6/09	12/09		
WTWTA	10/16/09	11/09		WTWTA	10/16/09	11/09		WTWTA	ChriCarol	11/6/09	12/09		
Lacey Reg	ChriCarol	11/6/09	12/09	Mesa DT	ChriCarol	11/6/09	12/09	Orange Park AMC	ChriCarol	ChriCarol	11/6/09	12/09	
ThisIsIt	10/27/09	11/5/09	ChriCarol	11/6/09	12/09	Midlothian Reg	ChriCarol	ChriCarol	11/6/09	12/09			
WTWTA	10/16/09	11/09	Methuen AMC	WTWTA	10/16/09	11/09	Orlando AMC	WTWTA	ChriCarol	ChriCarol	11/6/09	12/09	
ChriCarol	11/09	12/09		ChriCarol	11/6/09	12/09		ChriCarol	ChriCarol	11/6/09	12/09		
ThisIsIt	10/27/09	11/5/09	Mexicali	WTWTA	10/16/09	11/09	Orlando P Reg	WTWTA	WTWTA	WTWTA	10/16/09	11/09	
WTWTA	10/16/09	11/09		ChriCarol	11/6/09	12/09		ChriCarol	Sharks3D	9/19/09	12/31/09		
Langley Cpx	ChriCarol	11/6/09	12/09	Mexico City Pap	WTWTA	10/16/09	11/09	Orlando SC	ChriCarol	ChriCarol	11/6/09	12/09	
Lansing Cel	ChriCarol	11/6/09	12/09		ChriCarol	11/6/09	12/09		WTWTA	ChriCarol	ChriCarol	11/6/09	12/09
Las Vegas Bre	WTWTA	10/16/09	11/09	Mexico City Per Cpl	WTWTA	10/16/09	11/09	Paramus AMC	WTWTA	ChriCarol	ChriCarol	11/6/09	12/09
ChriCarol	11/6/09	12/09	ChriCarol	11/6/09	12/09	Midlothian Reg	WTWTA	ChriCarol	ChriCarol	11/6/09	12/09		
ThisIsIt	10/27/09	11/5/09	Mexico City Uni Cpl	ChriCarol	11/6/09	12/09	Paris Geo	ChriCarol	ChriCarol	ChriCarol	11/6/09	12/09	
WTWTA	10/16/09	11/09		ChriCarol	11/6/09	12/09		Midlothian Reg	WTWTA	ChriCarol	ChriCarol	11/6/09	12/09
Las Vegas SA Reg	ChriCarol	11/6/09	12/09	Mexico City Pap	WTWTA	10/16/09	11/09	Parker	WTWTA	ChriCarol	ChriCarol	11/6/09	12/09
ThisIsIt	10/27/09	11/5/09	ChriCarol	11/6/09	12/09	Midlothian Reg	ChriCarol	ChriCarol	11/6/09	12/09			
WTWTA	10/16/09	11/09	Mexico City Per Cpl	WTWTA	10/16/09	11/09	Penrith	WTWTA	WTWTA	WTWTA	10/16/09	11/09	
ChriCarol	11/6/09	12/09		ChriCarol	11/6/09	12/09		Midlothian Reg	ChriCarol	ChriCarol	11/6/09	12/09	
ThisIsIt	10/27/09	11/5/09	Mexico City Uni Cpl	WTWTA	10/16/09	11/09	Pensacola	WTWTA	WTWTA	WTWTA	10/16/09	11/09	
WTWTA	10/16/09	11/09		ChriCarol	11/6/09	12/09		Midlothian Reg	ChriCarol	ChriCarol	11/6/09	12/09	
Leon Exp	SeaMonst	6/1/09	11/30/09	Milwaukee	NASCAR	9/9/09	1/10	Parker	WTWTA	WTWTA	WTWTA	10/16/09	11/09
Lincolnshire Reg	ChriCarol	11/6/09	12/09		Animalop	4/10/09	12/10/09		ChriCarol	ChriCarol	ChriCarol	11/6/09	12/09
Little Rock AEC	DinoAliv	7/22/09	1/10	Milwaukee	GCA	2/15/09	9/30/10	Osaka 109	WTWTA	WTWTA	WTWTA	10/16/09	11/09
Little Rock DT	ChriCarol	11/6/09	12/09		WildOcea	10/2/09	5/10		ChriCarol	ChriCarol	ChriCarol	11/6/09	12/09
ThisIsIt	10/27/09	11/5/09	Mobile	ChriCarol	11/6/09	12/09	Paramus AMC	WTWTA	WTWTA	WTWTA	10/16/09	11/09	
WTWTA	10/16/09	11/09		Animalop	9/9/09	1/10		Midlothian Reg	ChriCarol	ChriCarol	11/6/09	12/09	
ChriCarol	11/6/09	12/09	Monterey CA	NASCAR	9/9/09	1/10	Paris Geo	WTWTA	WTWTA	WTWTA	10/16/09	11/09	
ThisIsIt	10/27/09	11/5/09		Sharks3D	1/9/09	12/09		Midlothian Reg	ChriCarol	ChriCarol	11/6/09	12/09	
WTWTA	10/16/09	11/09	Monterrey Cpl	ChriCarol	11/6/09	12/09	Parker	WTWTA	WTWTA	WTWTA	10/16/09	11/09	
ChriCarol	11/6/09	12/09		ChriCarol	11/6/09	12/09		Midlothian Reg	ChriCarol	ChriCarol	11/6/09	12/09	
ThisIsIt	10/27/09	11/5/09	Montreal Cpx	ChriCarol	11/6/09	12/09	Penrith	WTWTA	WTWTA	WTWTA	10/16/09	11/09	
WTWTA	10/16/09	11/09		ChriCarol	11/6/09	12/09		Midlothian Reg	ChriCarol	ChriCarol	11/6/09	12/09	
ChriCarol	11/6/09	12/09	Morrow AMC	WTWTA	10/16/09	11/09	Pensacola	WTWTA	WTWTA	WTWTA	10/16/09	11/09	
ThisIsIt	10/27/09	11/5/09		ChriCarol	11/6/09	12/09		Midlothian Reg	ChriCarol	ChriCarol	11/6/09	12/09	
WTWTA	10/16/09	11/09	Morrow AMC	WTWTA	10/16/09	11/09	FightPil	WTWTA	WTWTA	WTWTA	10/16/09	11/09	
ChriCarol	11/6/09	12/09		ChriCarol	11/6/09	12/09		Midlothian Reg	ChriCarol	ChriCarol	11/6/09	12/09	
ThisIsIt	10/27/09	11/5/09	Moscow NA	WTWTA	10/16/09	11/09	Pensacola	WTWTA	WTWTA	WTWTA	10/16/09	11/09	
WTWTA	10/16/09	11/09		ChriCarol	11/09	12/09		Midlothian Reg	ChriCarol	ChriCarol	11/6/09	12/09	
ChriCarol	11/09	12/09	Moscow Nes	WTWTA	10/16/09	11/09	Perth HCL	WTWTA	WTWTA	WTWTA	10/16/09	11/09	
ThisIsIt	10/27/09	11/5/09		ChriCarol	11/09	12/09		Midlothian Reg	ChriCarol	ChriCarol	11/6/09	12/09	
WTWTA	1												

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Portland OMSI	Bugs	7/3/09	12/29/09	Seattle PSC 2	ChriCarol	11/6/09	12/09	Tarentum Cmk	WTWTA	11/7/09	
	DS3D	10/23/09			OMATS	10/2/09	11/5/09		ChriCarol	11/6/09	12/09
Poznan CC	Bugs	9/21/07		Seattle TP Reg	WTWTA	10/16/09	11/09	Temecula Reg	CWACOM	10/16/09	
	ChriCarol	11/09	12/09		ChriCarol	11/6/09	12/09		ChriCarol	11/11/09	12/09
Prague CC	OW3D	10/16/09	12/31/10	Seoul CGV	WTWTA	10/16/09	11/09	Tianjin CFC	Tianjin CFC	10/27/09	11/5/09
	AfricAdv	7/1/09	12/31/09		ChriCarol	11/09	12/09		ThisIsIt	11/6/09	12/09
Provvidence NA	ChriCarol	11/09	12/09	Shakopee	JIAC	5/12/09	11/1/09	Tigard Reg	WTWTA	10/16/09	11/09
	FMTTM	1/8/09	1/7/10		Shanghai STM 3D	AlienAdv	6/15/09	6/14/10	DinoAliv	6/1/09	12/31/09
Quebec	ChriCarol	11/6/09	12/09	Shari	FSOS			Tijuana	Mummie3D	7/20/09	12/31/09
	Mummie3D	10/28/09			OO	2/1/08	2/1/10		ChriCarol	11/6/09	12/09
Raleigh	ChriCarol	11/6/09	12/09	Shreveport	Animalop	9/17/08	11/09	Tomball San	ThisIsIt	10/27/09	11/5/09
	CWACOM	10/17/09			DinoAliv	5/27/09	2/10		ChriCarol	11/11/09	12/09
Reading JF	L&C	9/4/09		Simi Valley Reg	ChriCarol	11/6/09	12/09	Toronto Cpx	WTWTA	10/16/09	11/09
	Mummie3D	3/6/09	11/1/09		ThisIsIt	10/27/09	11/5/09		WTWTA	10/16/09	11/09
Reading RCT	VanGogh	9/18/09	3/14/10	Singapore SC	WTWTA	10/16/09	11/09	Toronto OP	AIA3D	10/09	5/10/10
	ChriCarol	11/6/09	12/09		Bears	9/1/09	3/1/10		HOTB	5/16/09	11/3/09
Regina	Mummie3D	3/15/09	11/1/09	Sioux Falls	SeamMonst	2/28/09	2/10	Toronto OSC	JTM	2/7/09	11/1/09
	WildOcea	8/21/09	3/10		Alps	6/1/09	5/31/10		MOTGL	5/9/08	
Reno Fleisch	DinoAliv	9/1/09	3/1/10	Sofia CC	Amazon	6/1/09	5/31/10	Torrance AMC	ChriCarol	11/6/09	12/09
	RATW	6/1/09	12/31/09		CRA	6/1/09	5/31/10		ThisIsIt	10/27/09	11/5/09
Riccione	ITD	3/8/08	3/1/10	Sofia CC	DinoAliv	6/1/09	5/1/10	Toulouse	WTWTA	10/16/09	11/09
	ChriCarol	11/6/09	12/09		Dolphins	6/1/09	5/31/10		MagDes	2/5/09	1/4/10
Richmond Cpx	WTWTA	10/23/09	11/5/09	Sofia CC	Everest	6/1/09	5/31/10	Tukwila AMC	ChriCarol	11/6/09	12/09
	Mummie3D	3/15/09	11/1/09		HOTB	1/24/09	5/22/10		WTWTA	10/16/09	11/09
Richmond SMV	WTWTA	10/16/09	11/09	Sofia CC	JIAC	6/1/09	5/31/10	Tulsa Cmk	Valencia Reg	6/19/09	12/31/09
	Bugs	9/26/09	2/12/10		LivingSe	6/1/09	5/31/10		Valencia Spn	WildOcea	9/30/09
Riverside AMC	JIAC	9/26/09	2/12/10	Sofia CC	Mummie3D	6/1/09	5/1/10	Vancouver TWS	Beavers	5/13/09	12/09
	Sharks3D	6/26/09	1/3/10		RATW	6/1/09	5/1/10		JTM	9/30/09	2/10
Rockaway AMC	ChriCarol	11/09	12/09	Sofia CC	Bugs	9/21/07		Victoria DCI	HPHBP	11/6/09	
	CWACOM	10/16/09	12/09		OW3D	5/22/09	12/31/09		LBC	11/13/09	
Saco Zya	ChriCarol	11/09	12/09	South Barrington AMC	SeamMonst	12/08	12/09	Vienna CX	RATW	9/18/09	12/31/09
	ThisIsIt	10/28/09	11/5/09		ChriCarol	11/6/09	12/09		ChriCarol	11/09	12/09
Sacramento Imx	WTWTA	10/21/09	11/5/09	South Barrington AMC	ThisIsIt	10/27/09	11/5/09	Virginia Beach AMC	ThisIsIt	10/27/09	11/5/09
	ChriCarol	11/6/09	12/09		WTWTA	10/16/09	11/09		ChriCarol	11/6/09	12/09
Saint Félicien	D&W3D	9/2/09	12/10	South Gate Reg	ChriCarol	11/6/09	12/09	Virginia Beach AMSC	ThisIsIt	10/27/09	11/5/09
	GreatNor	5/1/09	5/1/10		ThisIsIt	10/27/09	11/5/09		WTWTA	10/16/09	11/09
Saint Louis SC	MysticInd	10/14/09	12/09	South Miami AMC	WTWTA	10/16/09	11/09	Virginia Beach AMSC	ChriCarol	11/11/09	12/09
	Saint Louis Weh	ChriCarol	11/6/09	12/09	ChriCarol	11/6/09	12/09		Vulcania	Sharks3D	7/1/09
Saint Paul AMC	ChriCarol	11/6/09	12/09	South Miami AMC	ThisIsIt	10/27/09	11/5/09	West Nyack Imx	Warner Robins	2/22/02	
	ThisIsIt	10/27/09	11/5/09		WTWTA	10/16/09	11/09		ToFly	7/92	
Saint Petersburg Muv	WTWTA	10/16/09	11/09	South Miami AMC	ChriCarol	11/6/09	12/09	West Palm Beach Muv	Warsaw CC	ChriCarol	11/09
	ChriCarol	11/6/09	12/09		ThisIsIt	10/27/09	11/5/09		Washington NASM	3DSun	3/14/09
Salt Lake City CP	D&W3D	9/2/09	12/10	Stockholm	GCA	4/24/09	4/23/10	West Palm Beach Muv	ToFly	7/1/76	
	ChriCarol	11/11/09	12/09		ChriCarol	11/20/09			Wauwatosa AMC	ChriCarol	11/6/09
San Antonio 2D	WTWTA	10/16/09	11/09	Stockton Reg	GCA	5/15/09	5/14/10	West Nyack Imx	WTWTA	10/21/09	11/5/09
	ChriCarol	11/11/09	12/09		ChriCarol	11/6/09	12/09		ChriCarol	11/6/09	12/09
San Antonio 3D	WTWTA	10/16/09	11/09	Stony Brook AMC	ThisIsIt	10/27/09	11/5/09	West Palm Beach Muv	WTWTA	10/30/09	11/5/09
	D&W3D	8/13/09	12/09		WTWTA	10/16/09	11/09		ChriCarol	11/6/09	12/09
San Antonio San	TRF	11/11/09		Stony Brook AMC	ChriCarol	11/6/09	12/09	Westminster Orc AMC	ChriCarol	11/6/09	12/09
	ChriCarol	11/6/09	12/09		ThisIsIt	10/27/09	11/5/09		ThisIsIt	10/27/09	11/5/09
San Diego AMC	WTWTA	10/16/09	11/09	Sudbury	WTWTA	10/16/09	11/09	Westminster Pro AMC	ChriCarol	11/6/09	12/09
	ChriCarol	11/6/09	12/09		FON	3/1/09	2/10		ThisIsIt	10/27/09	11/5/09
San Diego NHM	ThisIsIt	10/27/09	11/5/09	Sugar Land AMC	ChriCarol	11/6/09	12/09	Westminster Pro AMC	WTWTA	10/16/09	11/09
	OO	3/31/01	12/09		ThisIsIt	10/27/09	11/5/09		ChriCarol	11/6/09	12/09
San Diego Reg	ChriCarol	11/6/09	12/09	Sydney HCL	WTWTA	10/16/09	11/09	White Plains NA	ChriCarol	11/6/09	12/09
	ThisIsIt	10/27/09	11/5/09		ChriCarol	11/09	12/09		CWACOM	10/16/09	
San Diego RHF	WTWTA	10/16/09	11/09	Sydney WBS	ChriCarol	11/09	12/09	Williamsville Reg	ChriCarol	11/6/09	12/09
	AIWC	6/09	12/09		ThisIsIt	10/27/09	11/5/09		ChriCarol	11/6/09	12/09
San Francisco AMC	Amazon	6/2/09	12/09	Taichung ST	WTWTA	10/16/09	11/09	Wimbledon Ode	ChriCarol	11/11/09	12/09
	UnderSea	4/1/09	3/31/10		SpaceSta	7/1/09	12/31/09		ThisIsIt	10/28/09	11/5/09
San Jose AMC	WTWTA	10/16/09	11/09	Taipei AM	ChriCarol	11/6/09	12/09	Winnipeg	CWACOM	11/9/09	
	ChriCarol	11/6/09	12/09		Taipei Mir	ChriCarol	11/6/09	12/09	Greece	5/1/09	
San Jose AMC	ThisIsIt	10/27/09	11/5/09	Taipei Vie	ChriCarol	11/6/09	12/09	Woodbridge AMC	Mummie3D	9/12/09	9/10
	WTWTA	10/16/09	11/09		ThisIsIt	10/27/09	11/5/09		ChriCarol	11/6/09	12/09
San Jose Tech	ChriCarol	11/6/09	12/09	Tallahassee AMC	WTWTA	10/16/09	11/09	Woodbridge Cpx	ThisIsIt	10/27/09	11/5/09
	Mummies	5/6/09	11/09		ChriCarol	11/6/09	12/09		WTWTA	10/16/09	11/09
San Simeon DCI	HCBTD	8/17/96		Tallahassee CLC	ChriCarol	11/6/09	12/09	Woodbridge Cpx	ChriCarol	11/6/09	12/09
	Sandy	ChriCarol	11/6/09		DinoAliv	7/3/09	2/10		ChriCarol	11/6/09	12/09
Santa Clara AMC	WTWTA	10/16/09	11/09	Tampa AMC	FON	10/16/09		Woodbridge Cpx	ThisIsIt	10/27/09	11/5/09
	ChriCarol	11/6/09	12/09		WildOcea	5/15/09	12/09		WTWTA	10/16/09	11/09
Sao Paulo	ThisIsIt	10/27/09	11/5/09	Tampa Cha	ChriCarol	11/6/09	12/09	Woodridge Cmk	ChriCarol	11/6/09	12/09
	WTWTA	10/16/09	11/09		ThisIsIt	10/27/09	11/5/09		WTWTA	10/16/09	11/09
Schenectady	ChriCarol	11/6/09	12/09	Tampa Cha	WTWTA	10/16/09	11/09	Ypsilanti NA	ChriCarol	11/6/09	12/09
	ThisIsIt	10/27/09	11/5/09		ChriCarol	11/6/09	12/09		ChriCarol	11/6/09	12/09
Schenectady	FMTTM	7/1/09	6/30/10	Tampa MOSI	ThisIsIt	10/28/09		Zion	CWACOM	10/16/09	
	HumanBod	8/1/09	7/31/10		FightPill	9/18/09			WildOcea	7/6/09	6/30/10

## Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist	
3DSun	3D Sun	2008	3D	K2	Niagara	Niagara: Miracles, Myths, and Magic	1987	NGD
AEK	Africa's Elephant Kingdom	1998		IMAX	OMATS	Old Man and the Sea, The	1999	GSF
Africa	Africa: the Serengeti	1994		HMNS	OO	Ocean Oasis	2000	SFI
AfricAdv	African Adventure 3D	2007	3D	nWP	OW3D	Ocean Wonderland 3D	2003	3DEL
AIA3D	Adventures in Animation 3D	2004	3D	BFI	Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX
AIWC	Adventures in Wild California	2000		MFF	RATW	Ride Around the World	2006	GSF
Alamo	Alamo: The Price of Freedom	1988		MFF	Rheged	Rheged: The Lost Kingdom	2000	unk
AlienAdv	Alien Adventure	1999	3D	NGD	SC	Storm Chasers	1995	MFF
Alps	Alps: Giants of Nature, The	2007		MFF	SeaMonst	Sea Monsters: A Prehistoric Adventure	2007	NGD
Amazon	Amazon	1997		MFF	Sharks3D	Sharks 3D	2004	3DEL
Animallop	Animalopolis	2008	3D	K2	SI	Survival Island	1995	IMAX
Antarc	Antarctica	1991		MSI	SM3	Spider-Man 3: The IMAX Experience	2007	SPE
ATSOT	Across the Sea of Time	1995	3D	SPC	SpaceSta	Space Station	2002	3D
Bears	Bears	2001		PCI	SU	Straight Up: Helicopters in Action	2002	SKF
Beavers	Beavers	1988		SLC	SupeSpee	Super Speedway	1997	SLC
Bugs	Bugs!	2003	3D	SKF	ThisIsIt	This Is It: The IMAX Experience	2009	SPE
CDS	Cirque du Soleil: Journey of Man	1999	3D	SPC	ToFly	To Fly!	1976	MFF
ChriCarol	Christmas Carol, A	2009	3D	BVP	Trex	T-Rex: Back to the Cretaceous	1998	3D
CRA	Coral Reef Adventure	2003		MFF	TRF	Tropical Rain Forest	1992	MFF
CWACOM	Cloudy With a Chance of Meatballs	2009	3D	SPE	TTL	To The Limit	1989	MFF
Cyberwor	Cyberworld 3D	2000	3D	IMAX	UnderSea	Under The Sea 3D	2009	3D
D&W3D	Dolphins & Whales 3D	2008	3D	3DEL	VanGogh	Van Gogh: Brush with Genius	2009	MFF
DinoAliv	Dinosaurs Alive	2007	3D	GSF	Vulcania	Vulcania	2002	unk
Dolphins	Dolphins	2000		MFF	WATE	Wild Australia: The Edge	1997	MSI
DS3D	Deep Sea 3D	2006	3D	IMAX	WildOcea	Wild Ocean	2008	3D
Everest	Everest	1998		MFF	Wolves	Wolves	1999	PCI
FightPil	Fighter Pilot: Operation Red Flag	2004		K2	WS3D	Wild Safari 3D	2005	3D
FMTTM	Fly Me to the Moon	2008	3D	K2	WTW	Wired to Win	2005	NGD
FON	Forces of Nature	2004		NGD	WTWTA	Where the Wild Things Are	2009	WB
FSOS	Four Seasons of Shiretoko	1988		unk	ZionCany	Zion Canyon (aka TOTG)	1994	BFI
Galapago	Galapagos	1999	3D	IMAX				
GC	Grand Canyon: The Hidden Secrets	1985		NGD				
GCA	Grand Canyon Adventure	2008	3D	MFF				
GreatNor	Great North	2000		BFI				
Greece	Greece: Secrets of the Past	2006		MFF				
HaunCast	Haunted Castle	2001	3D	NGD				
HCBTD	Hearst Castle: Building the Dream	1996		NGD				
HOTB	Hurricane on the Bayou	2006		MFF				
HPHBP	Harry Potter and the Half-Blood Prince	2009	3D	WB				
HumanBod	Human Body, The	2001		NGD				
India	India: Kingdom of the Tiger	2002		PCI				
ITD	Into the Deep	1994	3D	IMAX				
JIAC	Journey into Amazing Caves	2001		MFF				
JTM	Journey to Mecca	2009		SKF				
L&C	Lewis & Clark: Great Journey West	2002		NGD				
LBC	Light Before Christmas, The	2008		CGI				
LivingSe	Living Sea, The	1994		MFF				
LOLL	Legend of Loch Lomond, The	2002		SKF				
MagDes	Magnificent Desolation	2005	3D	IMAX				
MOE	Mysteries of Egypt	1998		NGD				
MOF	Magic of Flight, The	1997		MFF				
MOTGL	Mysteries of the Great Lakes	2008		SN				
MTTM	Molecules to the MAX	2009		SKF				
Mummie3D	Mummies 3D	2008	3D	GSF				
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF				
MysticInd	Mystic India	2005		GSF				
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D	IMAX				
ND	Neelkanth Darshan	2005		unk				

## November 2009 Bookings Count

# Film	# Film	# Film	# Film
243 ChriCarol	4 MagDes	2 OW3D	1 MOE
146 WTWTA	4 Mummies	2 SupeSpee	1 MTTM
124 ThisIsIt	3 AfricAdv	2 ToFly	1 ND
22 DinoAliv	3 Alps	2 UnderSea	1 OMATS
16 CWACOM	3 Bears	1 3DSun	1 Ozarks
14 FMTTM	3 CRA	1 AEK	1 Rheged
14 Mummie3D	3 JIAC	1 Africa	1 SC
14 WildOcea	3 LBC	1 AIA3D	1 SI
13 Animallop	3 MysticInd	1 AIWC	1 SM3
13 JTM	3 RATW	1 Alamo	1 SpaceSta
13 SeaMonst	2 Amazon	1 AlienAdv	1 SU
11 D&W3D	2 ATSOT	1 Antarc	1 Trex
11 Sharks3D	2 CDS	1 Beavers	1 TRF
10 GCA	2 Cyberwor	1 Dolphins	1 TTL
10 VanGogh	2 Everest	1 FSOS	1 Vulcania
8 Bugs	2 FightPil	1 Galapago	1 WATE
6 MOTGL	2 Greece	1 GC	1 Wolves
5 FON	2 India	1 GreatNor	1 WTW
5 HOTB	2 L&C	1 HCBTD	1 ZionCany
5 WS3D	2 MOF	1 PPHBP	
4 DS3D	2 NASCAR	1 ITD	
4 HaunCast	2 Niagara	1 LivingSe	
4 HumanBod	2 OO	1 LOLL	

# Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

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Arri Cine Technik GmbH & Co. Turkenstrasse 89 Munich, D-80799 GERMANY Tel: +49 89 3809-0 <a href="http://www.arri.com">www.arri.com</a>	Cinema Group, Inc. <b>CGI</b> 464 S. Ranch Drive Alpine, UT 84004 USA Tel: 801-772-0860	Filmix International <b>FI</b> C/Miguel Hernández, 81-87 Distrito Económico Hospital de Llobregat Barcelona, 08908 SPAIN Tel: +34 93 336 85 55 <a href="http://www.filmax.com">http://www.filmax.com</a>	Jupiter 9 Productions, Inc. P.O. Box 6551 Woodland Hills, CA 91365 USA Tel: 818-679-4484 <a href="http://www.jupiter9productions.com">http://www.jupiter9productions.com</a>	Melbourne Museum GPO Box 666 Melbourne, VIC 3001 AUSTRALIA Tel: +61-3-8341-7777 Fax: +61-3-8341-7258 <a href="http://www.melbourne.museum.vic.gov.au">www.melbourne.museum.vic.gov.au</a>	Navy Pier IMAX Theatre 700 East Grand Avenue, Suite 115 Chicago, IL 60611 USA Tel: 312-595-0090 <a href="http://www.imax.com/chicago/">www.imax.com/chicago/</a>
Audyssey Laboratories, Inc. 350 S. Figueroa St., Suite 233 Los Angeles, CA 90071 USA Tel: 213-625-4300 Fax: 213-625-4383 <a href="http://www.audyssey.com">www.audyssey.com</a>	Cinemax Holdings, Inc. 3900 Dallas Parkway South, Suite 500 Plano, TX 75093 USA Tel: 972-665-1000 <a href="http://www.cinemark.com">www.cinemark.com</a>	FotoKem Industries, Inc. 2800 W. Olive Ave Burbank, CA 91505-4582 USA Tel: 818-846-3101 Fax: 818-841-2130 <a href="http://www.fotokem.com">www.fotokem.com</a>	K2 Communications <b>K2</b> 880 Apollo Street, Suite 239 El Segundo, CA 90245 USA Tel: 310-524-9100 Fax: 310-524-1540 <a href="http://www.k2communications.com">www.k2communications.com/</a>	Merriman Curhan Ford & Co. 520 Madison Avenue, Suite 902 New York, NY 10022 USA Tel: 646-292-1449 Fax: 646-292-1498	Niagara Falls Adventure Theater Niagara Falls State Park Niagara Falls, NY 14303 USA <a href="http://www.niagarafallsstatepark.com">www.niagarafallsstatepark.com/</a>
Be Media 655 Hawaii Street El Segundo, CA 90245 USA Tel: 310-725-8500 Fax: 310-725-9500 <a href="http://www.Bemedia.com">www.Bemedia.com</a>	Cinemax Kolkata Mani Square Mall 164/1, Manikata Main Road Kolkata, 700054 INDIA <a href="http://www.cinemax.co.in">www.cinemax.co.in</a>	Giant Screen Cinema Association 750 Meadow Cliff Drive St. Charles, MO 63303-1512 USA Tel: 636-244-0947 Fax: 636-244-1380 <a href="http://www.giantscreencinema.com">www.giantscreencinema.com</a>	Knight-Williams Research Communications 180 Menard Circle Sacramento, CA 95835 USA Tel: 916-419-1472 Fax: 916-419-0620 <a href="http://www.knightwilliams.com">www.knightwilliams.com</a>	Miro Productores San Marcos 84-1, Tlalpan Centro Mexico City, 14000 MEXICO Tel: +52-1553 200-1473	Niagara Falls IMAX Theatre 6170 Fallsview Boulevard Niagara Falls, ON L2G 7T8 CANADA Tel: 905-358-3611 Fax: 905-358-3613 <a href="http://www.imaxniagara.com">www.imaxniagara.com/</a>
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Blue Man Productions 599 Broadway, 5th Floor New York, NY 10012 USA Tel: 212-226-6366 Fax: 212-226-6609 <a href="http://www.bluemana.com/">www.bluemana.com/</a>	Destination Cinema, Inc. 4155 Harrison Boulevard, Ste 210 Ogden, UT 84403 USA Tel: 801-392-2001 Fax: 801-392-6703 <a href="http://www.destinationcinema.com">www.destinationcinema.com</a>	Graphic Films Corporation 3341 Cahuenga Boulevard West Hollywood, CA 90068 USA Tel: 323-851-4100 Fax: 323-851-4103 <a href="http://www.graphicfilms.com">www.graphicfilms.com</a>	LG IMAX Theatre Sydney 31 Wheat Road Darling Harbour Sydney, NSW 2000 AUSTRALIA Tel: +61-2-9219 0300 Fax: +61-2-9211 5166 <a href="http://www.imax.com.au">www.imax.com.au</a>	Myrtle Beach IMAX 3D Theater 1195 Celebrity Circle Myrtle Beach, SC 29577 USA Tel: 843-444-3333 Fax: 843-444-3350 <a href="http://www.imax3dmyrtlebeach.com/">www.imax3dmyrtlebeach.com/</a>	Omniversum PO Box 61667 Hague, AR NL-2506 NETHERLANDS Tel: +31 70 307 3456 Fax: +31 70 307 3450 <a href="http://www.omniversum.nl">www.omniversum.nl</a>
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# SHORTS

## This Is It, Christmas Carol watch

**This Is It**, the documentary on the preparations for Michael Jackson's last concert performances, opened on Oct. 27 and grossed \$34.4 million in its first five days on 5,500 domestic screens. International theaters in 98 countries contributed another \$69.5 million, bringing the opening weekend total to \$103.9 million.

The digital-only IMAX edition played on 98 IMAX digital screens domestically and in 25 international theaters. According to an RSS newsfeed from **Imax Corporation**'s Web site, the five-day opening weekend total was \$1.1 million domestically and \$1.8 million worldwide. This is the lowest total ever for a five-day opening weekend in IMAX theaters, and although the domestic IMAX per-screen average is about twice that of the conventional screens, it is the worst per-screen among the 42 DMR titles released to date. This strongly suggests that the film-based IMAX theaters substantially outperform their digital cousins, and significantly raise the box office totals and averages.

Although initially promoted as a limited ten-day run, Sony predictably extended it, and by the end of the second full week it had grossed nearly \$200 million worldwide, two-thirds of which came from overseas. However, all IMAX theaters dropped it on Nov. 6 in favor of Disney's *A Christmas Carol*.

*A Christmas Carol: An IMAX 3D Experience* grossed \$4.2 million dollars in its opening weekend on a record 170 domestic IMAX screens, 97 of which were digital. The film's IMAX receipts represented 14% of the weekend total of \$30.1 million from less than 3% of the 6,500 screens on which the film played. It is the sixth-best three-day opening weekend for a DMR film, although its per-screen average of \$23,200 is in the lower half of Hollywood titles released to date.

The overall box office results were seen as disappointing by industry sites such as **Box Office Mojo**, which pointed out that star **Jim Carrey**'s last Christmas film, *How the Grinch Stole Christmas* (2000), took in more than \$55 million in its first weekend. However, director **Robert Zemeckis'**

previous performance-capture Christmas story, *The Polar Express*, also started out slowly in 2004, but held on throughout the holiday season and into the new year to become one of the top-ten grossing films of 2004. It earned \$165 million in its initial run, fully one-quarter of which came from 60 IMAX screens (all 15/70 film-based, of course). Its popularity has made it a perennial favorite in IMAX theaters, to which it has returned every year since, except 2006.

## GSCA, Euromax set spring dates

The **Giant Screen Cinema Association** and **Euromax** have set dates and locations for their spring 2010 conferences.

The GSCA will hold its Film Expo in Los Angeles, Feb. 23-24, with a Dome Day in San Diego on Feb. 25. The host theaters will be **National Amusements' IMAX Theatre at The Bridge** in Los Angeles, and **The Reuben Fleet Science Center** in San Diego. Schedule and registration details will be announced shortly, and online registration will begin in December at [giantscreencinema.com](http://giantscreencinema.com).

Euromax will hold its next meeting a month later, on March 21-23, at the **Swiss Transport Museum** in Lucerne, Switzerland. Screenings of **MacGillivray Freeman Films' Arabia** and **Orbita Max's Magic Journey to Africa** have been confirmed and other films are expected to be shown in both 15/70 and digital formats. A conference hotel nearby has been selected and a rate of approximately US\$127 (€86) has been negotiated. See [euromax.org](http://euromax.org) for more information.

## MFN prepares to fold

At the GSCA conference in September, the members of the **Museum Film Network** voted unanimously to "distribute equal shares of a portion of assets" among the membership, according to **Jeffrey Kirsch** of the **Reuben Fleet Science Center**. Kirsch says the move is "in preparation for eventual dissolution of the current MFN...in a few years," and "frees up members to join another consortium."

He added that "a number of dome theater members indicated that they would be

joining forces with some members of the **Dome Theater Alliance** to form a new dome film production group to be known as the **Giant Dome Theater Consortium**. Founding members of the GDTC will be announced in the winter of 2010."

The MFN was founded in 1985 by six institutional theaters and helped fund seven giant-screen films, including *To The Limit*, *Dinosaurs Alive*, and *Grand Canyon Adventure*.

## Laser Light Engines

**Laser Light Engines**, a two-year-old company based in Salem, NH, is developing high-output laser light sources for a variety of applications, including digital cinema projectors, and was recently named in a **Dow Jones Newswire** article by **Andy Georgiades** as a possible supplier to **Imax Corporation**.

The company uses infra-red lasers whose output is optically amplified and converted to visible light in desired frequencies, such as red, green, and blue for color imaging. This light is then projected onto an imaging device, such as the DLP or SXRD chips used in digital cinema projectors.

The light engine is designed to replace the lamp assemblies of existing projectors, and because the light is produced only at the needed frequencies, rather than by filtering white light, the system produces more light output for a given power input than conventional lamps. By generating far less heat than arc lamps, the system allows greater light output through the optical system, and thus the possibility of projecting larger images. The laser light source lasts for years, eliminating the expense of lamp replacement.

Laser Light Engines' new CEO, **Doug Darrow**, comes to the company from **Texas Instruments**, where he was head of marketing for the DLP Digital Cinema Products division. He tells *LF Examiner* that the company expects to be able to project images 50 feet (15 meters) wide soon, with a goal of 70-100 feet (21-30 meters) and light output of as much as 100,000 lumens. LLE has been talking

(see **SHORTS** on page 17)